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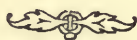


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CATALOGUE OF PRINTS AND DRAWINGS IN
THE BRITISH MUSEUM.



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CATALOGUE OF

(PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM

DIVISION I.)

POLITICAL AND PERSONAL SATIRES

(No. 3117 to No. 3804)

PREPARED BY *

FREDERIC GEORGE STEPHENS

AND CONTAINING MANY DESCRIPTIONS BY

EDWARD HAWKINS

LATE KEEPER OF THE ANTIQUITIES, F.R.S.



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VOL. III. PART II.—1751 TO c. 1760

PRINTED BY ORDER OF THE TRUSTEES

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SATIRICAL PRINTS AND DRAWINGS;¹

PERSONAL AND POLITICAL.

VOL. III., PART II.

3117.



he GOTHAMITES in Council.—Humbly Inscribed
to the GEESE in Disgrace sometime call'd
the Honest Men of P——h.

*Publish'd according to Act of Parliament Feb. 21.
1751 by Dan, Job. Stationer in King Street Covent
Garden. Price one shilling.*

[January, 1751]

This engraving shows part of Portsmouth, near the shore; with ships at anchor, and referred to as "*Newfound Land Trade*". The foreground comprises a street, with houses and shops on our right, the porch of a large building on our left. Over one side of the porch is a sculpture, or picture, representing the fable of the peasant assailed by a viper which he had taken home and cherished before his house fire; below this design is "*INGRATITUDE*". On dining-tables which are arranged in the porch a number of fat geese are seated; this seems to represent a municipal council; one goose, in the chair of the president, over which is an eagle grasping *fulmen*, says, "*My Brother knows what he's about*"; a second goose remarks, "*You must be sensible I dont want Nothing.*"; a third

¹ This is a Catalogue of Works in several Departments of the British Museum; the greatest number being in the Print-Room, are not so described.

Examples pertaining to the Department of Printed Books are, below the entries in this Catalogue, distinguished by their press-marks. References occur in the texts of these entries to books in charge of this Department, and press-marks follow the titles and dates of the books; these are enclosed by brackets, thus (899. m. 6/28.) *As all-such references are to volumes belonging to that Department, it was not necessary to state that the press-marks are those of the Library of Printed Books.*

declares, "*If we hold together He must give what we ask*"; a fourth states, "*If we are not Oblig'd we'll be Independant.*"; a fifth rejoins, "*Ay Ay the Orator says He'll make us so.*" "*My Place is not worth above 2 s^r 6 p^r Day, I wish I had a Swans Nest.*", remarks another goose; one goose says, "*I see no Reason why one Brother*"—, a sentence which his neighbour completes with—"Show'd have the preference to Another." "A Cuckow with an Asse's Head, singing his own wise Productions", stands on a bracket behind the table, and says, "*These Ald—n 7 who 8 were of late Oak is Timber s^r Elm is tim^{ber} Vide learned Annotations*". Human representations of Covetousness, as an old, poorly-dressed man clutching a purse; Malice, a naked man holding a torch and snake; Disappointment, wringing his hands despondingly; Envy, and other evil passions, are grouped near the council table; in front of that table is a stork, saying:—

*"Make me a Burgess you shall see
Ill teach the Chap — Humility."*

A hen cackles to her brood of chicks, which rush towards her up the steps of the porch, "*Gentlemen you must all cackle out for Independancy.*"; the chickens reply, "*Independancy.*", "*Independancy.*", "*Newfoundland Trade.*", and "*Newfoundland Trade.*" A druggist's mortar and several bottles of medicine stand on the steps of the porch. On the walls of the porch are maps of "*Nova Scotia*", and "*Gibraltar*".

In the middle of the foreground, *i. e.* in the street, an old man sits in a chair attended by a surgeon in the form of a big goose; the latter has bled the man, and holds lancets in his bill, and, in one foot, a bowl to catch the blood of the patient. Near this, two persons are conversing, one says, "*He promises If we will stick by Him to bring the Newfoundland Trade here.*"; his companion, pointing to the ships, rejoins, "*Dont let us be like the Dog in the Fable loose the substance for the Shadow, for the trade seems to be at a vast Distance.*"

A man is wheeling a very fat goose in a barrow; the bird says, "*Ive got my Dose.*" A postillion (?) blows a horn and stands near a valise. A goose is waddling with, in its beak, a letter which is inscribed, "*To Alderman Wiseacre*". Gangs of sailors are bearing along the quay large boxes inscribed, "*Lima*" and "*Lima*". A pile of similarly inscribed boxes has been already formed. A tavern, having the sign of "The Hercules's Pillars", appears on our right; one of its windows being open shows a party of geese feeding within, a goose flutters near and quacks—"Tis Bliss divine to eat." Beyond the tavern is the shop of an "*AGENT FOR PRIZES*", and, within this, sailors are disposing of their property.

In the distance a party of men are hewing timber, marked "*", with axes; to this the inscription below the design is applied, "* The Envid Contract". One of the ships is the "*CENTVRION*", a famous war-ship of this period; see Hogarth's "The Stage Coach", &c., No. 2882. She had, April 25, 1749, left England for a cruise in the Mediterranean, under the command of Commodore Keppel, having Mr., afterwards Sir Joshua, Reynolds on board as a passenger.

The following verses are engraved below the design:—

*"Two Black Crownd Geese of middle Age,
By some thought Cunning few thought sage;
Who oft had smother'd Discontent,
And Long on Mischief been intent:
Now thought it opertune to try,
The force of Independancy:
But Honestly to state the Case,
Each Goose was Hank'ring for a Place."*

A work styled "The Geese in Disgrace, A Tale. Humbly inscribed to the Corporation of P—ts—th", was published in January, 1751; see "The General Advertiser", January 18, 1751, p. 2, col. 3.

In January, 1751, a poetical tract was published at Portsmouth, entitled, "The geese in disgrace, a tale." "It relates to the unexpected creation of 60 new burgesses in order to turn the scale of influence from above"; see "The Gentleman's Magazine", 1751, p. 48.

The publication of this print is announced in "The General Advertiser", February 22, 1751, p. 3, col. 2.

$12\frac{7}{8} \times 7\frac{3}{4}$ in.

3118.

THE IG-NOBLE STRUGGLE, OR THE GOTHAMS OF WESTMINSTER.

*Printed by H. Carpenter in Fleet Street according to Act of Parliament.—
Price Six Pence Plain Colour'd 1^s. [February, 1751]*

AN engraving showing a chamber the corners of which have been parted off in cells, with grated windows; see below. A considerable number of persons are assembled before the cells. Holding out a letter, Lord Trentham asks Mr. Cooke, "*Is this your Letter Sir?*" Cooke replies, "*Yes Sir but I thought him an honest Man then.*" Lord Carpenter and Sir Thomas Clarges are bowing to Lord Trentham. Sir Thomas demands, "*Pray L—d C— request that we may withdraw our P—s—*". Lord Carpenter states, "*My L— if you please we will beg to withdraw*". Mr. Crowle is rising from the floor, wiping his knees, and saying; "*Ha! Ha! Ha! This Dirt will brush off easily—*". A lawyer behind Lord Trentham observes, "*This is the effects of your own Folly.*" At one side are:—1, a gentleman carrying a pole which is surmounted by a calf's head; he says, "*I relied on our Friend in Middlesex but am mistaken*", i.e., he trusted Mr. Cooke, M.P. for Middlesex. This person represents the "Independents", or Calf's Head Club, who were active partisans in the Westminster election of 1751. For The Calf's Head Club, see "The true Effigies", &c., Nos. 2141, 2142, and 2144.—2, the Earl of Egmont, the patron of Sir George Vandeput, who says, "*I was against being concern'd with the Independents*".—3, a nobleman, says, "*I know te middle of te Sex as well as you but am often out.*"

On the other side four persons are conversing—"Sblood I lost 50£.", "*Dam it he was Honest till y^e last Day.*", "*You'r worse than the State Dunces.*" A Scotchman cries, "*Aw my Sol you shoud have chang'd sides as I did.*" A bystander remarks, "*Dam it they Smell Woundy Strong.*"

At one of the grated windows stands the Hon. A. Murray, saying, "*I never kneel but will to G—d and my K—g.*"

At the other window the prisoner says, "*Zounds I'm best off I sell Wine for ten Shillings a Bottle.*"

Below the design these verses are engraved:—

"Ignoble Pendants where's your exults now?
Your notes are changed you'r brought to cringe & bow,
Your Noble Struggles come, to Milo's end;
Split in the Timber that you thought to rend.
The Calves Head Club Calvesheaded still appears,
And Sawny M—y Sighs, but can't shed Tears,
Your George,¹ and Joyner,² now, are both afraid,
And Dob: and Up:³ and Paul⁴ with Oaths upbraid.

¹ Sir George Vandeput.

² Lord Carpenter.

³ Probably Dobson, the "up" holdsterer, who was concerned in this affair.

⁴ Paul Whitehead.

Each others Folly; while all madly look,
To see their Principal so bad a COOK."¹

"Paul" was Mr. Paul Whitehead, author of "The State Dunces", "Manners", and "The Case of the Hon. Alex. Murray," for his share in issuing which the printer was taken into custody.

After the Westminster election of 1751, a scrutiny was demanded which lasted several months, when Lord Trentham was formally returned to represent the city in Parliament. Mr. Cooke, a barrister, and M.P. for Middlesex, presented to the House of Commons a petition from the "Independents", or Jacobite electors of Westminster, in which, and in his speech, the High Bailiff of that city was severely censured. Lord Trentham defended the officer, and, amid the shouts of the House, produced a letter from Mr. Cooke to the High Bailiff, written while he was believed to be in the interest of his antagonists, and couched in strong terms of approbation of his conduct and integrity. The High Bailiff was called before the House to account for the delay of the scrutiny after he had been ordered to expedite it as much as possible. It appeared that he had been obstructed by Mr. Crowle, Sir George Vandeput's counsel; by Gibson, an upholsterer, and especially by the Hon. Alexander Murray, who had used very harsh and threatening language. These persons were ordered to attend the House with the High Bailiff, to have his charge against them made out. The Earl of Egmont and Lord Carpenter were urgent in their defence. Mr. Crowle was immediately reprimanded on his knees. As he rose from the ground, he wiped his knees and said, it was the dirtiest house he had ever been in. Gibson was committed to Newgate; in about a fortnight he petitioned for release, promising not to offend again; he was reprimanded on his knees and discharged. Murray was likewise committed to Newgate, and, when brought before the House of Commons to be reprimanded, refused to kneel, declaring "that he never knelt but to God." Persisting in this refusal he was carried to Newgate strictly guarded.

February 12. The petitioning party withdrew their prayer. A few days before, they had met and were almost equally divided on the question whether to withdraw from or proceed in the matter. Sir George Vandeput declared he would withdraw, and, with Lord Carpenter and Sir Thomas Clarges, left the room; it was agreed to drop both petitions. June 25. On the prorogation of Parliament, Murray was released, and conducted home in triumph; see "The British Patriot's Procession", No. 3119.

For Lord Trentham, *i. e.* Granville, son of the first Earl Gower, and first Marquis of Stafford, see "Jaco-Independo-Rebello-Plaido", No. 2856; "The Humours of the Westminster Election", No. 2859; "The Two Shilling-Butcher", No. 2860; "A Sight of the Banging Bout", No. 2863; "Britannia disturb'd", No. 3043; "Sr George Vandeput", &c., No. 3044. For Sir George Vandeput, see "The British Patriot's Procession", No. 3119. For the Earl of Egmont (formerly Lord Perceval), see "A Political Battle Royal", No. 2581; "A Cheap and Easy Method", &c., No. 2604. For Sir T. Clarges, see "Jaco-Independo", &c., No. 2856; "The Humours of the Westminster Election", No. 2859; "The Two Shilling-Butcher", No. 2860; "A Sight of the Banging Bout", No. 2863. For Paul Whitehead, see "Mock Masonry", No. 2494; "What's all This!", No. 2495; "A Geometrical View", &c., No. 2546; "A Political Battle Royal", No. 2581; "Sir Francis Dashwood", &c., No. 3743.

The appearance of this print is announced in "The General Advertiser", March 9, 1751, p. 3, col. 3.

$13\frac{1}{2} \times 8\frac{5}{8}$ in.

¹ A barrister, the presenter of the petition.

3119.

The British Patriot's Procession through LONDON, and WESTMINSTER. Amidst the shouts & Acclamations, of all true Friends to Freedom & Liberty.

[June 25, 1751]

IN this engraving three coaches are passing up St. James's Street in front of "WHITE'S", conveying the Hon. Alexander Murray, see "The Ig-Noble Struggle", &c., No. 3118, who is accompanied by his friends Lord Carpenter and Sir George Vandeput, and preceded by flags, one of which is inscribed, "*Murray and Liberty*", the other is the Union Jack, preceded likewise by several butchers with marrow-bones and cleavers, all in striped dresses, thus referring to Sir George's electioneering colours, or perhaps to the striped flag of Holland, from which country he was said to have derived his parentage. At the side of the procession walk the two lawyers, one being Mr. Cooke, who carries the "*Westminster Petition*", and exclaims "*No Knee Worship*", though he had urged Murray to submit and kneel. Mr. Crowle, the other lawyer, who had knelt, exclaims, "*It's a Dirty Place*". From the crowd issue various exclamations:—"no Smugled Elections", "No Brusers", "No Gamblers", "No Bill Broker's", "*freedom & Liberty*".

June 25, 1751. "The session of parliament expiring, the hon. Mr. *Murray* was released from his confinement in *Newgate*, and being accompanied in his coach by *Ld Carpenter* and *Sir George Vandeput* (in whose cause he suffered) the sheriffs of *London* in a chariot, and other gentlemen in coaches, went in procession, preceded by a vast concourse of people, from *Newgate* to his brother's, the lord *Elibank*, in *Henrietta str.*, near *Oxford market*. It is remarkable, that on the first firing of the guns when his majesty went to the house, orders were given to get all things in readiness for his releasement, and on the second firing as his majesty returned, he stept into his coach, accompanied as aforesaid, and proceeded in procession, with a standard before him whereon was inscribed, '*MURRAY and LIBERTY*'; see "*The Gentleman's Magazine*", 1751, p. 283.

The sheriffs were William Alexander, tallow-chandler; and Robert Scott, cooper.

As to "No smuggled Elections", it was asked by Sir George Vandeput whether by the suddenness of the Westminster election it had not been intended to smuggle a member to represent this city.

Below the design the following, in verse and prose, is engraved:—

"Brutus had rather be a Villager,
Than to repute himself a Son of Rome,
Under such hard conditions, as this time
is like to lay upon us.

I had rather be a Dog and bay the Moon
Than such a Roman."

"The Hon^{ble}. Alex. Murray Esq^r., who, by an Order of y^e House of Commons, had been committed a close Prisoner to *Newgate* on the 6th Feb., 1750, was on the 25 of June 1751, delivered from his long & severe Confinement, when the inexorable Gates opened to him, a grateful passage to the Arms of his Relations & Friends, accompanied by several Noblemen & Gentlemen who were neither afraid nor ashamed to Join in a Procession which must give Joy to all true Lovers of Freedom & Liberty. During the greatest part of this Gentlemans Confinement, he was prohibited y^e use of Pen Ink & Paper, nor was his nearest

Relations permitted to Visit him, altho sick & in danger of his Life for a Considerable part of the Time. O Tempora! O Mores!

"If there lives any one so abandon'd to a love of Slavery as to remain unmov'd by this Gentlemans sufferings, let him keep possession of his Chains as the most suitable Ornament for so degenerate a Member of a free Country."

For Sir George Vandeput, see "Britannia disturb'd", No. 3043; "Sir George Vandeput", No. 3044; "The Ig-Noble Struggle", No. 3118.

$13\frac{1}{4} \times 8$ in.

3120.

NAKED TRUTH or the Frolicksome Bathing. *Being a Representation of a Humourous Adventure that happened near Windsor Inserted in the London Gazetteer, Jul. 26, 1751.*

Publish'd according to Act of Parliament Aug 20, 1761.

[July, 1751]

THIS engraving represents a landscape with a road; in the foreground a naked man, after issuing from the water, as described below, approaches a carriage and appeals for aid to the lady and gentleman who occupy it; he points to his female companion, who half conceals herself among the foliage on our right; the gentleman in the carriage rises in astonishment from his seat, the lady lifts her hand in horror. Below the design the following inscription is engraved:—

"A Lady of Pleasure, who had been out in a Phaeton with a Gentleman to Windsor, &c. was perswaded by her Spark to bathe with him in a private part of the Thames at low Water, to which purpose they went without any Attendance to the River Side, where they both stript & paddled some time within their depth, but (allured by the pleasantness of the Day) endeavoured to cross to the other side, which they effected, when unluckily there came such a violent Storm of Rain as obliged them to make the best of their Way over again, where they had the satisfaction to find that some honest Traveller had made off with their Cloaths, which they had cunningly stufd in a hollow Tree, so that they were obliged to remain shivering till Night came on, before they cou'd attempt to Travel, when the appearance of a Chaise & Pair, and their relation of their adventure, procured 'em necessary clothing at an hospitable Farmers, they got safe to Town, but in a manner quite different from their setting out, the Lady having chang'd her long Sack and Gauze Cap, for a ragged Stuff and double Clout."—See "The London Gazetteer", July 26, 1751.

$10\frac{1}{8} \times 6\frac{1}{2}$ in.

3121.

"*The Funeral Procession of Madam Geneva Sep^r 29, 1751.*"

To those Melancholly Sufferers (by a late Severe Act) the DISTILLERS this Plate is most humbly Inscrib'd by a Lover of Trade.

"*Publish'd according to Act of Parliament,*"

Printed for John Bowles & Son at the Black Horse in Cornhill, London.

[September 20, 1751]

AN engraving, showing a street in St. Giles's, London, where a coffin, on which are a glass, noggin and key, is borne towards a burial ground; it is followed by the nearly naked Loddy, who is described below as "A beggar well known about St. Giles's, 7 Dials &c."; the coffin is further attended by a numerous procession of

publicans. At the side of the design is seen a large warehouse, with the sign of a distiller, the "Green Man and Still," which is inscribed with a notice "*Gin no more by Retale.*" At the door are three persons, one of whom is a painter. In front are several women drinking, drunken and fighting.

For a full description see the same title, No. 2277, which refers to the same print, on a previous appearance.

Below the design these verses are engraved:—

"GINS Fun'ral mourn, lo! near the Body,
In ragged State moves rueful Loddy,
Great Representative allow'd,
Of all who to her Empire bow'd :
DISTILLERS next, a gloomy Train
Who vent their loud Complaints in vain,
And from this vanquish'd Sovereigns Fate,
Their own Distress and Ruin date.
Each empty Cask, instead of Bell,
Sounds forth a doleful Fun'ral Knell,
Thy Punch houses oh! Wapping moan,
And Redriff answers with a Groan.
Beneath their Burdens Porters droop,
No Dram to lift their Spirits up,
Cheap Cordial for the Poors Relief!
One half Penny cou'd chace their Grief;
Two for a Penny might be Jolly,
A Quartern chear'd both John & Dolly.
But now, this Act, They cry, will lurch us,
For Beer, a Quart's too great a Purchase.
No, 'tis resolv'd DIVINE GENEVA!
We'll bravely perish e'er we'll leave ye;
With that the brimming Glass they ply,
And Poverty and Rags defy,
Their Brains with fummy Vapours turn,
They fall to grace their Monarch's Urn.
O J—k—l how immense thy Merit!
How vast those Patriots publick Spirit!
To strip the Poor of their chief Pleasure,
And Thousands leave to starve at Leasure."

June 25, 1751. The royal assent was given to a Bill for restricting the sale of spirituous liquors.

On a former occasion, see No. 2277, Sir Joseph Jekyll had carried a Bill to restrict the sale of gin, which Act was afterwards repealed by Lord Sandys. Lord Hervey made three remarkable orations against the repeal. Sir Charles Hanbury Williams made two poems, see "Beer Street", No. 3126; and "Gin Lane", No. 3136, to ridicule Lord Sandys and Lord Hervey. One of these appears to be "An Epigram", which is printed in "The Foundling Hospital for Wit", No. 1., p. 4 (1077. h. 27):—

"Deep, deep in S——'s blundr'ing Head,
The new Gin Project sunk:
O happy Project! sage, he cry'd,
Let all the Realm be drunk.
" 'Gainst universal Hate and Scorn,
This Scheme my sole Defence is,
For when I've beggar'd half the Realm,
'Tis time to drown their Senses."

The following verses referring to the subject of this print appeared in "The General Advertiser", March 7, 1751, p. 1, col. 2:—

"STRIP-ME-NAKED, OR ROYAL GIN FOR EVER.

"A PICTURE.

"I Must, I will have GIN!—that Skillet take:—
 Pawn it:—No more I'll roast, or boil, or bake.
 This Juice immortal will each Want supply,
 Starve on (ye Brats!) so I but bung my Eye.
 Starve? No!—This GIN does Mother's Milk excel;
 Will paint the Cheeks, and Hunger's Darts repel.—
 The Skillet's pawn'd already.—Take this Cap.
 Round my bare Head I'll yon brown Paper lap.—
 Ha! half my Petticoat was tore away
 By Dogs (I fancy) as I maudlin lay.
 How the Winds whistle thro' each broken Pane!
 Thro' the wide-yawning Roof how pours the Rain!
 My Bedstead's crack'd; the Table goes hip-hop.—
 But see! the GIN!—Come, come, thou cordial Drop!
 Thou sovereign Balsam to my longing Heart!
 Thou Husband! Children!—All!—We must not part!
 [*Drinks.*] Delicious!—O!—Down the Red Lane it goes:
 Now I'm a QUEEN, and trample on my Woes.
 Inspir'd by GIN, I'm ready for the Road;
 Cou'd shoot my Man, or fire the King's Abode.
 Ha! my Brain's crack'd.—the Room turns round and round:
 Down drop the Platters, Pans:—I'm on the Ground.
 My tatter'd Gown slips from me:—what care I?
 I was born naked, and I'll nak'd die."

13½ × 9 in.

3122.

The WISE-MEN of GOTHAM.

*Bedwardine publish'd by Mess^{rs} M——r & N——t for y^e benefit of Publicans
 & S——nn——rs.* [September, 1751]

AN engraving showing that a female figure with an angry countenance stands on a pedestal and holds the Sword of Justice, which, in her hands, has become the Sword of "oppression"; the ends of the beam of her Balance are labelled respectively "*Partiality*" and "*Prejudice*", and in the scales "*J(aco)b(i)tism*" is weighing down "*Loyallty*". Over the beam is written, "10 June 1751. 44 Licenses refus'd". Approaching the figure and in the air is a demon holding a veil which is marked with a tower as an armorial bearing, and has a motto, "*—ANE SPENO*"; he is exclaiming, "*Now y^e Power is mine*".

At the feet of the figure recline two drunken aldermen with these inscriptions over their heads respectively, "*Application of Publick Charities*", and "*New Tolls, Sign & Goal Money &c.*" The former, having over-eaten himself, is vomiting; the latter is about to drink from a covered pot.

On the pedestal is a design, like a bas-relief, representing the Lord Mayor, his Scotch plaid, *i. e.* Jacobite, dress appearing under his official gown, replying to various publicans who ask for licences, "*Sentence is past & shall not be recall'd*", *viz.*, to a minister, "1", who holds a "*certif(ic)a(te)*", declaring the good order kept by the distressed publican, a poor woman, having five small children, who

is promising to buy her malt of the Corporation. Likewise a freeman holding his "*Freemans Oath*", requires a licence, thus, "*Pray Sir a Licence or y^e Money my Freedom cost*". Behind, the Lord Mayor, a Jacobite in a Scotch plaid dress says, "*I have my Licence I wear Plad*". A chimney sweeper observes, "*Puh! at best he is but a Michaelmas Squire*". An old woman cries, "*I have seen him at y^e Bottom of y^e Ladder, now he's at y^e Top, where he'll be next God knows*". On the other side are two maltsters, one of whom says, "*We shall now get our Malt off our hands*"; the other remarks, "*Anything will, & shall do for Publicans*".

A man standing at the side of the pedestal and pointing to the above design, remarks, "*Observe y^e Pr—j—d Wretch oppressing y^e King's loyal Subjects by a licentious use of Magesterial Power.*"

At the sides of this print are eighteen stanzas in letterpress illustrating the subject, including :—

I.

"From a City call'd *Gotham*, I date you my Song,
Renown'd for their Wisdom, the Lord knows how long ;"
"Derry down, down, &c."

* * * * *

III.

"Cause the *Stuarts* have Rid us, § thro' some Cruel Reigns,
Whose Atchivements will live, with the Blackest of Stains,
These Wisemen of *Gotham* their Maxims Espouse,
And Adorn their Old Statues with Garlands and Boughs."

* * * * *

V.

"Their† *Magpies* and *Starlings*, Prate *Jacobite Names*,
While the *M—y—r*, and his *Asses*, Bray the Praise of *K— James* :
Nay, their Horses must be of a *Jacobite Breed*,
Or, with Flogging and Spurring they soon would be flea'd."

* * * * *

X.

"Not being Content with their own stupid Vice,
They Employ all their *Art* to Enforce or Intice ;
And by Bribing of some, and Punishing others,
Do strive t' Encrease their good *Jacobite Brothers*.
Derry down, down, &c."

XI.

"Their Worship's being Tipsey with *Wine*, and with *Pow'r*,
Resolv'd the Poor *Publicans* next to Devour ;
And therefore their Licenses strait they withdrew,
From all who were not of their *Jacobite Crew*.

"§ As Witness the Massacre and Plunder of the *English Factors* at *Ambogna*, in the Year 1624, by the *Dutch* ; without the least Satisfaction obtain'd. Squandering the Public-Treasure : Loss of the Cautionary-Towns ; and *Dutch-Debt* : Levying, and Exacting Money from the Subjects contrary to Law. Imprisoning the Commons for not Complying with their Tyranny. The dreadful Massacre in *Ireland*, in the Year 1641. Star-Chamber-Court. *Jeffries's* Cruelty in the West. The Attack of the Protestant Religion as by Law Establish'd ; by divers horrid Innovations, &c. &c. &c. &c."

"† This Sarcastical-Verse, Severely and Justly Intimates, that none but Strong Jacobites can hope for either Justice, or Safety amongst them."

XII.

"And all who will Hope, or for Justice, or Favour,
Must prove their Desert, b' Rebellious behaviour;
But those, who will join in their *Jacobite-Clan*,
May do the King's Friends all the Mischief they can.

* * * * *

XIV.

"In the Morning, to GEORGE they most Solemnly Swear!
And Sacraments Swallow, that they are Sincere;
But, at Night, drink a Bumper, to their Dear Popish King,
And bid Conscience, avaunt!—If there's any such thing.

XV.

"Did not *Jamey* the *Second*, most Pious and Wise,
Give Example to *Gotham*, and Conscience despise?
He Swore, by the *Protestant-Church* he would Stand,
But, the very next Day—Went to *Mass*, in th' Strand!"

* * * * *

XVIII.

"‡ Therefore my good Brothers of *Gotham*, Rejoice,
And with Gladness, give Ear to the Words of my Voice;
Leave this P—dl—er to Stink; and to wait his just doom;
Since a *Wiser* and *Better* is come in his *Room*.

Derry down, down, &c."

The object of this satire was Francis Cockayne, Lord Mayor; he was succeeded, in October, 1751, by Thomas Winterbottom.

$7\frac{3}{4} \times 11$ in.

3123.

The Laugh. Bubb's complements to Ralffo

[1751]

THIS engraving is in two divisions, showing the inside and outside of a building, probably Windsor Castle. In the first part, Mr. Bubb Doddington is entering a room in the king's palace, and saying, "*I come to pay Complements*". George II. receives him with "*A fine Figure to play at Balls, wth my grândchildren*". Three courtiers jeer at the visitor, "*Ha! ha! ha! so y^e World gos*", "*Bubb is coming his Rounds*", and "*I think he's not so good a life as—*".

In the second part, a cart is arriving at a cottage-door; the carter says: "*her master has sent a Cart to fetch her to Diner*". Mr. Ralph, from a window above, exclaims, "*By G—d I'll put this in my Remembrancer*". At a distance is a coach and six, the coachman exclaiming, "*A fool dont know a Cart from a Card, so I must go.*"

Doddington was made Treasurer of the Navy by George II. in 1744, but, on receiving overtures from the Prince of Wales, he preferred the rising to the setting sun, and in March, 1749, resigned the Treasurership and attached himself to the Prince. He still, however, appeared at Court, as we learn from his own "Diary," and especially did so after the Prince's death, which happened two years after the resignation of the Treasurership. He then wished to return to the King's service, and his Majesty remarked to Mr. Pelham, "I see Doddington here some-

"‡ This Verse was supposed to be written about the beginning of the Month of October, in the above Year."

times, what does he come for?' to which Pelham replied, 'that he did not know, indeed'—'but he was sure my coming to court was to show my duty, and, that I desired to live in his favour, and, he supposed that I might wish for his protection, and desire to come into his service.'—The king replied 'No; there has been too much of that already.'—"The Diary of the late George Doddington", 1784, (673. c. 17), pp. 140-1.

These "rounds" of Doddington were received, according to the print, with contempt and derision, both by the king and his courtiers.

Mr. Ralph was an historian, the proprietor and editor of "The Remembrancer," and a protégé and tool of Doddington. It appears that Doddington desired a card of invitation to dinner to be sent to Mr. Ralph, and that the servant, who was a Welshman, sent, instead, a cart. On this being made known, Doddington proceeded in his own coach to convey his guest. Doddington was most stately in all his proceedings, and moved in "a Coach drawn by six fat unwieldy black horses, short docked and of colossal dignity."

For Bubb Doddington, see "The Crab Tree", No. 3592; for his "life," *i. c.* the reversion of his place, as above, see "The Sturdy Beggar," No. 3579. For Mr. Pelham, see "Modern Characters", No. 2829.

$$12\frac{1}{8} \times 6\frac{3}{4} \text{ in.}$$

3124.

The Consequence of Naturalizing Foreigners. The Dreadful Consequences of a GENERAL NATURALIZATION, to the NATIVES of Great-Britain and Ireland:

*Published according to Act of Parliament April y^e 16 1751 T Fox sculp
Sold by the Print and Booksellers, in Town and Country. (Price Six-
pence.) [1751]*

THIS engraving, and the verses in letterpress beneath it, was the production of a strong opponent to the Bill for naturalizing foreign Protestants. Britannia is seated on a throne, holding in her lap a full cornucopia, which attracts the longing looks of a group of foreigners who are crowding towards her, viz., a wood-shod French boy, a Bohemian woman with three children, and representatives of Italy, Holland, Turkey, Africa, &c. On the other side English master-manufacturers, with their families, are departing towards a vessel in which their workmen have already embarked, thus seeking abroad a subsistence, of which it was proposed to deprive them by introducing foreigners at home.

In 1693 a Bill was introduced to Parliament for a general naturalization of foreign Protestants, on the grounds that it would promote the cultivation of a great extent of land then lying waste; and introduce new manufactures, excite industry, and lower the price of labour. It was objected that this introduction would be a grievance, as thousands were starving for want of employment; that the foreigners, when enriched, would carry their wealth abroad; that it would increase the number of dissenters from the Church, and supply a foreign sovereign with foreign subjects. The scheme was extremely unpopular, and so strong an opposition to it was manifested throughout the country that the Bill was withdrawn.

In 1708 a similar Bill was brought in, and, notwithstanding a very strong opposition in both Houses of Parliament, it passed into a law, but, in 1711, this Act was repealed.

In 1751 the scheme was renewed, and again vehemently opposed. Petitions and counter-petitions, especially from the corporations of London and Bristol, were presented; the progress of the Bill was impeded by the death of the Prince of

Wales, which gave time to many other corporations and trading companies to present more petitions; and, as the ministry did not think proper to press so unpopular a measure at such a period, the Bill was not proceeded with.

The publication of this broadside is announced in "The General Advertiser", April 13, 1751, p. 4, col. 1.

$12\frac{3}{4} \times 9\frac{1}{8}$ in.

3125.

THE FRONTISPIECE TO "THE SCRIBLERIAD. AN HEROIC POEM.
In SIX BOOKS. LONDON, Printed for R. DODSLEY", &c.
"MDCCLI."

I: Wall. inv^t. L. P. Boitard Sculp. According to Act of Parliament 1751.

[1751]

AN engraving, in which a satyr represents Comic Poetry, who, having overthrown the Sphynx, or False Science, leads her in triumph, ignominiously lying athwart the back of a donkey, and makes sport with the problems and enigmas with which she tortured and distracted the minds of men, as shown on two scrolls he carries.

By the fable of the Sphynx may be understood pedantry, or that learned arrogance which, by an affectation of mystery, imposes on the understandings of mankind.

"The Scribleriad" (642. k. 5.), as above, was written by "Richard Owen, of Cambridge". To each of the six books of this work is an engraved frontispiece; that named here is the general frontispiece to the whole satire. This book was issued in parts, see "The General Advertiser", January 28, 1751, p. 3, col. 3; February 22, p. 3, col. 3; April 24, p. 4, col. 1.

$5\frac{1}{2} \times 7$ in.

3126.

BEER STREET. (No. 1.)

BEER STREET.

*Design'd by W. Hogarth Publish'd according to Act of Parliament Feb. 1,
1751. Price 1^s.*

[1751]

AN engraving showing a street in London, with the steeple of a church visible over the tops of some of the houses, and near the middle of the design; this structure being decorated with a flag, and formed in a peculiar manner, was probably intended for the steeple of St. Martin's-in-the-Fields, Westminster. The day was an anniversary of the birth of George II., the flag-hoisting being a practice in the so-called "royal parish" of St. Martin's, a practice familiar to Hogarth as a resident in Leicester Square. The king's birthday was October 30. In front, and partly hiding the church, is a tavern, the "Sun" being painted on a hanging signboard; a scaffold is erected before one side of this house, three workmen are sitting on the roof waving their hats, one of them holds out a pot of beer to a companion; a fourth, seated on a ladder which leans against the roof, pours beer from a large can to a pot, for the use of the man above him. The upper storey of the adjoining house is a tailor's workshop, three tailors are expecting their beer, one of the three holds out a pot for the liquor. A very large barrel of beer is being hoisted to the upper storey of this house; the front of the top storey is open, and a man attends to the crane which projects from that place and

is in use to lift the barrel. Two sedan chairmen have stopped before this house, and set their chair on the pavement; one of them, suffering from the weight of his burden, wipes his head, his companion drinks heartily from a large pot of beer. In the chair an immensely fat woman is sitting, her prodigious hoop rising on each side of her seat; she seems to suffer from the heat as much as the chairmen endure through her immense weight. She is on her way to Court on the king's birthday. A party of paviours are at work in the street¹ near the chair; a man on passing the chair turns back to look at the female within, he carries a thick stick.

The tavern is thus shown to be prospering, but near the front of the design, on our right, a corner house occupied by a pawnbroker proves that tradesman to be nearly ruined; his sign, in a shattered state, hangs, as if likely to fall, from a bracket which slopes downwards from the wall; the angle of the house is propped by a strong wooden beam, otherwise the structure, being cracked and dilapidated, might go to the ground. A window is much out of repair, a board being nailed athwart the opening, some of the panes of glass are broken, the lower sash seems to be jammed up; within, a large mousetrap stands on the sill. Over the door is "*N PINCH PAWN BROKER*". In the door a hole has been cut so that the inmates may observe who seeks entrance before admitting any one, this was intended to suggest that the pawnbroker was so very much afraid of his creditors that he dared not open his door to every applicant; three bricks are arranged before the entrance, and apparently placed there in order that short persons and children might elevate themselves to reach the hole in the door. A boy stands on tiptoe before the door, and is in the act of giving a small pot of beer to a person within the house; the hand of the latter is thrust through the opening.

On the opposite side of the design is a tall signpost belonging to a tavern which is not shown; in front of this house the groups next to be described are supposed to be gathered. A sign-board, painted with a representation of a large barley mow erected in a farmyard, and round which many persons are dancing hand-in-hand, swings in its upright cross frame at the summit of the post; it is inscribed "*Health to the Barley Mow*". A very tall, lean, and ragged sign-painter stands on a ladder which has been reared against the post, he has a palette on his left thumb, a brush in his right hand; he leans back to look with extreme complacency at a bottle he has depicted in a small picture which has been fixed to the post, by way of additional sign. On this sign is a drinking glass standing next to a spirit bottle; a crescent-shaped substance or arch passes from the bottle to the glass. The painter has for a model a spirit bottle, suspended from the signboard frame. Under this picture is part of the inscription, the remainder being hidden by the painter's palette and brushes, "*AN CALVAR (t's) BEST BUTT BE*" (er). Behind the sign-post a covered settle or bulk shuts off the view of the opposite side of the street.

On the pavement before the "*Barley Mow*", which tavern is not represented, is a group comprising, in front on our left, a very fat butcher, with a steel for sharpening knives hanging at his girdle; he holds a pot filled with frothing beer and placed on a table which stands at his side; he laughs heartily at the trick of a paviour who, on the further side of the table, making love to an idle serving girl, whispers in her ear, and passes his hand over one of her shoulders to thrust it into the bosom of her dress. The girl listens to the man with great satisfaction, and, having a large door-key poised on one forefinger, is about to twirl it with the other. She has been sent on an errand, probably to procure vegetables; a basket with carrots and turnips stands on the ground at her side. The paviour holds his rammer, with a chain attached to it, under his right arm, with his right hand

¹ A design, ascribed to Hogarth, styled "Sign for a Paviour", engraved in "Graphic Illustrations of Hogarth", by Samuel Ireland; London, 1799, ii., facing p. 46, may have something to do with this group.

he grasps a tankard of beer. A very fat man, a cooper or a blacksmith, is behind the paviour, he smokes, and waves a shoulder of mutton in one hand, a pot of frothing beer in the other. See below, the account of the first state of this plate. On the table are two papers, one of these is inscribed "*The Daily Advertiser*"; on the other is, "*His Majesty's Most Gracious SPEECH To both Houses of PARLIAMENT On Tuesday y^e 29 Day of November 1748 Let me earnestly recomend to you the Advancement of Our Commerce and cultivating the Arts of Peace, in which you may depend on My hearty Concurrence and Encouragement*".

Two fishwomen have seated themselves on the pavement near the table, one retains on her head a basket filled with fish; she reads from a ballad styled, "*A New Ballad on the Herring Fishery by M^r. Lockman*". The other woman has placed her basket on the pavement, and looks eagerly over her companion's shoulder at the ballad. At the side of the design, near the last-named group, is a porter eagerly drinking beer. He has set down his load, consisting of a large basket directed "*For M^r. Pastem the Trunk maker in Pauls C^h. Y^d.*". The basket is filled with books inscribed respectively on labels, "*Modern Tragedys Vol: 12*", "*Hill on Royal Societies*", "*Turnbul on Ant*" (ient) "*Painting*", "*Politicks Vol: 9999*", and "*Lauder on Milton*".

Under the design these lines, written by the Reverend James Townley, Hogarth's friend, are engraved:—

"Beer, happy Produce of our Isle
Can sinewy Strength impart,
And wearied with Fatigue and Toil
Can chear each manly Heart.

Labour and Art upheld by Thee
Successfully advance,
We quaff Thy balm'y Juice with Glee
And Water leave to France.

Genius of Health, thy grateful Taste
Rivals the Cup of Jove,
And warms each English generous Breast
With Liberty and Love."

Hogarth is said to have designed this print and its companion, "Gin Lane", see No. 3136, in order to oppose the popular passion for gin-drinking¹ which was then the subject of legislative action and clerical lamentations. It is probable that Hogarth received the first idea of these designs from "Hellish" Breughel's "*La Grasse*" and "*La maigre Cuisine*", which comprise contrasts of good and ill feeding. The latter exhibits "the figures of an emaciated mother and child sitting on a straw mat upon the ground, whom I never saw without thinking on the female, &c., in Gin Lane. In Hogarth the fat English blacksmith² is insulting the gaunt Frenchman, and in Breughel the plump cook is kicking the lean one out of doors. Our artist was not unacquainted with the works of this master, as will appear by an observation on the Lilliputians giving Gulliver a "clyster."³ Of his intention Hogarth gives the following account:—"When these two prints were designed and

¹ See "The Funeral Procession of Madam Geneva", No. 2277; "The lamentable fall of Madam Geneva", No. 2278; "To the Mortal Memory of Madam Geneva", No. 2279; "The Funeral Procession of Madam Geneva", No. 2280; "The Funeral Procession", &c., No. 3121.

² Blacksmith or cooper; see the account of the first state of this plate, below.

³ See "The Punishment inflicted on Lemuel Gulliver", &c., No. 1797, and "The Political Clyster", No. 3557.

engraved, the dreadful consequences of gin-drinking appeared in every street. In *Gin Lane* every circumstance of its horrid effects is brought to view *in terrorem*. Idleness, poverty, misery, and distress, which drives even to madness and death, are the only objects that are to be seen; and not a house in tolerable condition but the pawnbroker's and gin-shop. *Beer Street*, its companion, was given as a contrast, where that invigorating liquor is recommended, in order to drive the other out of vogue. Here all is joyous and thriving, industry and jollity go hand in hand. In this happy place the Pawnbroker's is the only house going to ruin; and even the small quantity of porter that he can procure is taken in at the wicket, for fear of further distress."—See "Hogarth Illustrated", by John Ireland; London, 1798, iii., p. 345. This print and its companion, "Gin Lane", were illustrated in a pamphlet styled, "A Dissertation on Mr. Hogarth's Six Prints Lately publish'd, viz. *Gin-Lane*, *Beer-Street*, and the *Four Stages of Cruelty*," &c. London, Printed for B. Dickinson, on *Ludgate-Hill*, 1751." See "Portrait of Hogarth", No. 3065.

The sign-painter is said to have been intended for John Stephen Liotard, a miniature painter of this day, famous for the labour expended on his productions; he executed "pieces of glass, painted by himself, with surprising effect of light and shade, but a mere curiosity, as it was necessary to darken the room before they could be seen to advantage."¹ The likeness to Liotard is not close. "The Daily Advertiser" was a newspaper highly esteemed at this time. John Lockman, a friend of Hogarth's, was sometimes called "The Herring Poet"²; he had translated from the French the "Travels" of Mr. John Gulliver, "son of Captain Lemuel Gulliver", which was published, 1730, with a frontispiece by Hogarth, styled "Gulliver presented to the Queen of Babiliary"; he wrote "The Shetland Herring and Peruvian Gold-Mine.", 1751 (643. m. 16/17). "Hill on Royal Societies" refers to "Dr.", or Sir John Hill, a writer of many large pseudo-scientific books, see "Le Malade Imaginaire", No. 3184. He wrote "A Review of the Works of the Royal Society of London" (462. h. 19.), London, 1751, and was the "Inspector", of considerable notoriety at this time, who quarrelled with Garrick, and was a protégé of Lord Bute's. The "Review" was evoked by the refusal of the Royal Society to receive Hill as a member. George Turnbull, LL.D., wrote "A Treatise upon ancient Painting", London, 1740, folio, with fifty plates; Hogarth resented the praises lavished on the ancient artists by Dr. Turnbull. William Lauder wrote "An Essay on Milton's Use and Imitation of the Moderns in his Paradise Lost", London, 8vo., 1750, which provoked much discussion, and was replied to by Canon, afterwards Bishop John Douglas, of Salisbury, in "Milton no Plagiary; or, a Detection of the Forgeries in Lauder's Essay", London, 1751; other works appeared in this controversy, including "A Letter to the Rev. Mr. Douglas, occasioned by his Vindication of Milton", a confession of the guilt of Lauder, drawn up by Dr. S. Johnson.

The publication of this print and its companion was announced in "The General Advertiser", February 13, 1751, p. 4, col. 1, as follows:—"On Friday next will be publish'd. Price 1^s. each. Two large Prints, design'd and etch'd by Mr. Hogarth, call'd *BEER-STREET* and *GIN-LANE*. A Number will be printed in a better Manner for the Curious, at 1s. 6d. each. And on Thursday following will be published Four Prints on the Subject of Cruelty,³ Price and Size the same. N.B. As the Subjects of these Prints are calculated to reform some reigning Vices

¹ See "Anecdotes of Painting in England", by Horace Walpole; London, 1849, iii., p. 748. Liotard lived at the "Two Yellow Lamps" in Golden Square. See an advertisement in "The Public Advertiser", March 2, 1754, p. 2, col. 3.

² He was secretary to the Society of the Free British Fishery, called the "Herring Fishery"; Lockman wrote much small poetry, and translated repeatedly and neatly from the French; see "Spring Gardens", No. 2465.

³ See "The Four Stages of Cruelty, Plate I.", No. 3147.

peculiar to the lower Class of People in hopes to render them of more extensive Use, the Author has published them in the cheapest Manner possible. To be had at the Golden Head in Leicester-fields; where may be had all his other Works." This advertisement was repeated the next day, headed, "*To-morrow will be publish'd*", &c., and on the 15th of the month it appeared again with the heading, "*This Day is publish'd*", &c. On the same page with the second instance is an advertisement of "A Review of the Works of the Royal Society", above mentioned. "The Public Advertiser", December 13, 1759, p. 4, col. 2, has the following announcement:—"By Desire. *This Day are republished. Price 1^s. each.* Two PRINTS design'd and engrav'd by M^r. HOGARTH call'd BEER STREET and GIN LANE. To be had at the Golden Head in Leicester Square."

There are two states of this plate:—1. in which the cooper or blacksmith grasps by his belt a lean French postillion, or serving man, and hoists him in the air, clear of the ground; the Frenchman is dressed in dark clothes, and wears a long *queue*, large riding boots and spurs, he is armed with a sword, and has a leather portmanteau on his shoulders; he turns angrily to the Englishman. This figure and that of a paviour at work in the distance were removed from the plate, and the group of the paviour and the serving girl, likewise her basket, were put in the place. The settle was added in the second state. 2. This is described above.

There is a very fine counterproof of this plate in the second state.

This plate, in the second state, was used for "The Works of William Hogarth from the original Plates restored by James Heath, Esq., R.A.", London, no date (1751. d.)

$11\frac{7}{8} \times 14\frac{1}{8}$ in.

3127. BEER STREET. (No. 2.)

BEER STREET

Design'd by W^m. Hogarth. Printed for Robert Sayer & C^o. Fleet Street, & Carington Bowles, St. Paul's Church Yard, London. [1751]

This is an engraving, coloured by hand, and copied from that which is described with the same title and date, No. 3126. An impression occurs in "Bowles and Carver's Caricatures", vol. ii, p. 19.

$9\frac{1}{4} \times 12\frac{3}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3128. BEER STREET. (No. 3.)

BEER STREET.

[After Hogarth.] *Dent Sculp.*

[1751]

This engraving is a copy from that which is described with the same title and date, No. 3126. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 146.

It was used again for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854. ff.), facing p. 330.

$1\frac{1}{2} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, (Grenville) 2585.

3129. BEER STREET. (No. 4.)

BEER STREET.

58 W. Hogarth del. R(iepenhausen). f.

[1751]

This engraving is a copy from that which is described with the same title and

date, No. 3126. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., 1794-1816, in which volume it is No. 58.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "58" in the upper corner, on our right.

$7\frac{1}{4} \times 8\frac{3}{4}$ in.

Brit. Mus. Library, 788. g. 11.

3130. BEER STREET. (No. 5.)

BEER STREET.

Designed by W. Hogarth. Engraved by T. Cook London Published by G. G. & J. Robinson Paternoster Row April 1st 1800. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3126.

The verses quoted with No. 3126 are engraved below the design.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook.", London, 1806.

$11\frac{5}{8} \times 13\frac{7}{8}$ in.

3131. BEER STREET. (No. 6.)

BEER STREET.

Hogarth pinx^t. T. Cook sculp^t Published by Longman, Hurst, Rees, & Orme, May 1st. 1807. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3126. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression faces p. 194. The first state of the plate is represented here.

With the addition of "Proof Bishop Printer", this plate was used again in "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$4\frac{3}{4} \times 5\frac{3}{4}$ in.

3132. BEER STREET. (No. 7.)

BEER STREET.

Pl. LXII. Hogarth del^t. T. Clerk sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3126. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 23.

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 58.

$3 \times 4\frac{1}{4}$ in.

Brit. Mus. Library, 1402. k. 25.

3133. BEER STREET. (No. 8.)

BEER STREET.

[After Hogarth.] *A. Duncan, sc. Published by John Major, 50, Fleet Street, June 30, 1831.* [1751]

This engraving is a copy from that which is described with the same title and date, No. 3126. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression faces p. 145.

$3\frac{1}{8} \times 3\frac{7}{8}$ in.

3134. BEER STREET. (No. 9.)

BEER STREET AND GIN LANE. BEER STREET.

From the Original Design by Hogarth.

Engraved by S. Davenport, Jones & Co. Temple of the Muses, Finsbury Square, London. [1751]

This engraving is a copy from that which is described with the same title and date, No. 3126. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 133.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 129.

$5\frac{1}{4} \times 6\frac{1}{4}$ in.

Brit. Mus. Library, 561. b. 28.

3135. BEER STREET. (No. 10.)

[BEER STREET.]

[After Hogarth.] *J. Jackson.*

[1751]

This woodcut is a copy from the design described with the same title and date, No. 3126. It was prepared to illustrate "The Penny Magazine", 1835; an impression occurs on p. 88.

$5\frac{7}{8} \times 7\frac{1}{8}$ in.

Brit. Mus. Library, 2093. c.

3136.

GIN LANE. (No. 1.)

GIN LANE.

Design'd by W. Hogarth Publish'd according to Act of Parliam^t Feb. 1. 1751. Price 1^s. [1751]

This engraving, the companion to "Beer Street", see this title, No. 3126, shows a street in St. Giles's, Westminster, as Hogarth represented it. A dwarf parapet guards the margin of a place below the level of the street, a vista of which is seen beyond. Between the two levels is a flight of stone steps, at the summit of which a miserable, diseased woman, in tattered and scanty clothing, sits, drunk with gin, in the act of taking a pinch of snuff and smiling to herself, while a little boy whom she has been suckling topples from her loosened arms, and falls head-

long over the handrail of the steps into the place below. A little lower on the flight of stairs a dreadfully emaciated man, with no under garments on his body, and his open coat showing his form within, has fallen backwards, drunk and dying in the street; he is an itinerant gin-seller, such as were well known at this period.¹ In one of his hands is a drinking glass, by his side is a basket containing a large gin-bottle, the neck of which his fingers still touch; he is likewise a ballad-seller, a broadside inscribed "*The downfall of M^{dm} Gin*" is in the basket.

The steps lead to a gin-cellar, over the doorway of which a large sign, like a gin measure, and inscribed "*GIN ROYAL*", is suspended; over the doorway is written: —

*"Drunk for a Penny
Dead drunk for two pence
Clean Straw for Nothing."*

A strong beam slanting behind the dead gin-seller shows that a house close to the margin of the design, but not represented, is insecure, and shored up by its means. Reclining against the parapet, on the higher level, with her back towards us, and proving by her upturned face that she is fast asleep, is a drunken woman who has been so long in the position that a snail crawls from the coping of the parapet to her shoulder. Next to this woman is a man in a broad-rimmed black hat, whose head and one of whose hands are shown above the parapet, ravenously gnawing a bone, for which a hungry and fierce dog, from whom the man has snatched it, contends. Behind this group is the house of "*S. GRIPE PAWN-BROKER*", with the sign of three balls pendent from an iron bar projecting from the front. At the door of this house Mr. Gripe himself is in the act of examining a coat and a carpenter's saw which a man offers to pledge for money; the pawnbroker wears spectacles and an old wig, and has a pen behind his ear; he looks at the proffered pledges with affected disdain. A ragged woman, whose dishevelled hair protrudes through a hole in the back of her cap, waits her turn to pledge a kettle, a saucepan, and a pair of tongs.

On our right of the design a nursing mother pours gin down the throat of her infant.² Near this group a son and daughter, wheeling their aged mother, who appears to be far advanced in intoxication, in a barrow, administer to her a glass of gin. Two girls of a parish school, on the shoulder of one of whom is a metal badge, marked "*G S*" (i.e. "*S. G*" reversed, for "*St. Giles's*"), are drinking to each other from little glasses of gin. A fight proceeds behind this pair between a man who is a cripple, has a bandage over one of his eyes, and leans on one of his crutches while he flourishes a stool in tipsy fury, and another man who uses the cripple's other crutch as a quarterstaff to strike at its owner. A crowd of men look at the combat without interfering. In the corner of the street on our right is a booth, from the front of which is suspended a sign, as before, of a gin measure. This is the booth of "*KILMAN DISTILLER*." Before two ranges of barrels, respectively marked "*4*", "*5*", "*6*", "*7*", "*8*", "*9*", three men in fantailed hats, and a woman are waiting to be served with gin.

A man, mad with drink, has rushed from a house, bearing a spit on which he has impaled a naked infant, and is dancing with a bellows on his head. A woman, mother of the child, hastens frantically from the house to rescue the child. In the centre of the mid-distance a parish beadle, with a long staff in one hand, superintends two men who are placing the nearly naked corpse of a woman in a shell; her child, seated on the ground at the side of the coffin, cries for his

¹ See "To the Mortal Memory of Madam Geneva", No. 2279; "Frost and Ice Fair", &c., No. 2444; "The March to Finchley", No. 2639; "Industry and Idleness, Plate XI.", No. 2989, and the same, "Plate XII.", No. 2997.

² See "The March to Finchley", No. 2639.

mother ; she has apparently been found dead on a heap of rubbish, part of ruins which encumber the ground there. A gap in a broken wall shows part of a funeral procession in the distance.

In the background, a mass of extremely dilapidated houses closes the vista; over the remaining roofs rises the steeple of the church of St. George's, Bloomsbury. On our right, in the mid-distance, are three houses, the upper portion of the most distant of which topples over to its fall, detached bricks precede the descent of the mass. From the centre house an undertaker's sign-post projects, and sustains a full-sized coffin, on the lid of which is written "*T G*". The nearest house is shown by the projecting pole to pertain to a barber. Part of the side wall of an upper storey of this house has fallen away, revealing the interior, where a man is hanging by his neck from a beam in the roof. This is the barber, who has committed suicide.

Below the design these verses, the composition of the Reverend James Townley, Hogarth's friend, are engraved:—

“ Gin cursed Fiend, with Fury fraught,
 Makes human Race a Prey,
 It enters by a deadly Draught,
 And steals our Life away.
 Virtue and Truth, driv'n to Despair,
 It's Rage compells to fly.
 But cherishes, with hellish Care,
 Theft, Murder, Perjury.
 Damn'd Cup ! that on the Vitals preys.
 That liquid Fire contains
 Which Madness to the Heart conveys,
 And rolls it through the Veins.”

For the history of this print and of its publication see the entry referring to its companion, “Beer Street,” No. 3126. Also for references to the subject, as dealt with in this Catalogue. It is stated, in “Hogarth Illustrated”, by John Ireland; London, 1791, ii., p. 330, note, that the emaciated gin and ballad-seller was painted from a man whose cry was “Buy my ballads, and I'll give you a glass of gin for nothing”. The newspapers of this period contain innumerable details of the extravagance of the passion for gin which prevailed in London and the provincial cities before the passing of the “Gin Act”. “The Old Whig”, February 26, 1736, states that a strong-water shop had lately been opened in Southwark with the inscription on the sign which Hogarth employed, as above. Also, at later dates, referring to the Gin Act, the public journals describe the ineffectual nature of that enactment, the difficulties which attended its execution, and the evils induced by some of its provisions. On the subject see “Strip-Me-Naked, or Royal Gin for Ever”, a poem, in “The General Advertiser”, March 7, 1751, p. 1, col. 2; quoted with “The Funeral Procession of Madam Geneva,” No. 3121.

There are two states of this plate:—1. in which the face of the child who is falling from his mother's arms is plump, handsome, and healthy, and was executed entirely without cross-hatching;—2. in which this face has been made that of an infant who suffers from the debauchery of its mother, thus obtaining a wizened and elf-like appearance; the face being much darker, and fully cross-hatched. Numerous minor alterations were made in the plate ere it was used for the second state.

This plate, in the second state, was used for “The Works of William Hogarth, from the original Plates restored by James Heath, Esq., R.A.,” London, no date (1751. d.)

$11\frac{7}{8} \times 13\frac{7}{8}$ in.

3137. GIN LANE. (No. 2.)

GIN LANE.

*Design'd by W^m. Hogarth.**Printed for Carington Bowles, St. Paul's Church Yard. & Robert Sayer & C^o. Fleet Street, London.* [1751]

THIS is an engraving, coloured by hand, and copied from that which is described with the same title and date, No. 3136. An impression occurs in "Bowles and Carver's Caricatures", vol. ii., p. 18.

 $9\frac{1}{8} \times 12\frac{3}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3138. GIN LANE. (No. 3.)

GIN LANE.

[After Hogarth.] *Dent sculp.*

[1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3136. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 149.

It was used again for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854. ff.), facing p. 333.

 $2\frac{1}{2} \times 3$ in.

Brit. Mus. Library, (Grenville) 2585.

3139. GIN LANE. (No. 4.)

GIN LANE.

59. *W. H(ogarth), inv. R(iepenhausen). f.*

[1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3136. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., in which volume it is No. 59.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "59." in the upper corner, on our right.

 $7\frac{3}{8} \times 8\frac{3}{4}$ in.

Brit. Mus. Library, 788. g. 11.

3140. GIN LANE. (No. 5.)

GIN LANE.

Designed by W. Hogarth. Engraved by T. Cook. London Published by G. G. & J. Robinson Paternoster Row June 1st 1800. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3136.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

The verses quoted with No. 3136 are engraved below this design.

 $11\frac{6}{8} \times 14\frac{1}{8}$ in.

3141. GIN LANE. (No. 6.)

GIN LANE.

Hogarth pinx^t T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme, Nov^r. 1st. 1807. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3136. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression follows p. 194.

With the addition of "PROOF Bishop Printer" this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$4\frac{3}{4} \times 5\frac{3}{4}$ in.

3142. GIN LANE. (No. 7.)

GIN LANE

Pl. LXIII. Hogarth del^t. T. Clerk sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3136. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 27.

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 62.

$3 \times 4\frac{1}{4}$ in.

Brit. Mus. Library, 1402. k. 25.

3143. GIN LANE. (No. 8.)

GIN LANE.

[After Hogarth.] *A. Duncan, sc. Published by John Major, 50, Fleet Street, June 30, 1831.* [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3136. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression faces p. 150.

$3\frac{1}{8} \times 3\frac{5}{8}$ in.

3144. GIN LANE. (No. 9.)

BEER STREET AND GIN LANE. GIN LANE.

From the Original Design by Hogarth.
Engraved by H. Adlard. Jones & C^o. Temple of the Muses Finsbury Square, London. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3136. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 135.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 130.

$4\frac{3}{4} \times 5\frac{3}{4}$ in.

Brit. Mus. Library, 561. b. 28.

3145. GIN LANE. (No. 10.)

[GIN LANE.]

[After Hogarth.]

[1751]

THIS woodcut is a copy from the design described with the same title and date, No. 3136. It was prepared to illustrate "The Penny Magazine", 1835; an impression occurs on p. 81.

$5\frac{3}{4} \times 6\frac{3}{4}$ in.

Brit. Mus. Library, 2093. e.

3146. A HEAD FROM "GIN LANE".

[After Hogarth.]

[1751]

AN engraving in outline, see "Groups of figures from 'Industry and Idleness, Plates III. V. and VII.'", No. 2924.

This print was prepared to illustrate "L'Art de Connaitre les Hommes par la Physionomie", par Gaspard Lavater; Paris, 1807, viii., facing p. 240.

It shows the head of the drunken woman seated on the steps.

$6\frac{7}{8} \times 6\frac{3}{8}$ in.

Brit. Mus. Library, 721. l. 6.

3147.

THE FOUR STAGES OF CRUELTY. Plate I. (No. 1.)

FIRST STAGE OF CRUELTY.

Design'd by W. Hogarth Published according to Act of Parliament Feb. 1. 1751. Price 1s. 6d

[1751]

THE engraving, the first of a series by Hogarth, described under the same title in four entries in this Catalogue, represents a street with the steeple and tower of a church in the distance and seen between the corners of two rows of houses which recede in angular perspective. The design shows various acts of cruelty as alleged to be performed by "Tom Nero", and others his companions. Tom Nero, a ragged lad bearing on one of his arms a metal badge inscribed "S^t. G",—i. e. St. Giles's (parish), grasps with one hand a large dog by one of its hind legs, and with the other hand an arrow, which he thrusts into the dog's anus.¹ The other hind leg of the dog is held by a companion of Nero's, who clasps a wooden lamp-post in order to steady himself in the act; the face of the latter is not seen. A third lad pulls the dog by a rope which is tied round its neck, and so keeps the animal extended and helpless, notwithstanding its struggles. A young gentleman, of a merciful disposition, horrified at the barbarity he witnesses in passing along the street, rushes forward and entreats the forbearance of Nero, offering in vain

¹ This idea appears in Callot's "Temptations of St. Anthony", where a fiend, riding on a monster in the air, tortures his bearer in the fashion shown by Hogarth.

his own tart as a bribe for mercy to the dog. A youth, kneeling before a wall close to Nero, has drawn with chalk a figure of a man suspended from a gallows; he writes below the sketch "*Tom Nero*". In front, a brutal lad is in the act of tying a large bone to the tail of a dog, which turns and licks his tormentor's hand. A fierce mastiff has seized a cat by the loins, breaking the creature's back and disenbowelling it; a man encourages this dog. A lad holds a cock in order that a fellow may use the bird as a mark for a stick; near this individual is another who holds a second cock; this is the sport called throwing at cocks. A fellow has tied a piece of string to the tails of each of two cats, slung the cords over a lamp-iron and suspended the cats in this manner in the air, and, jerking the creatures up and down, gloats over their struggles and rejoices in the wounds they inflict on each other. Near him are grouped several children, most of whom grin and savagely study the contortions of the suspended animals. A young boy puts out one of the eyes of a bird, using a hot wire for the purpose; this instrument has been heated in the flame of a torch which is held by a link-boy, who stands at the other lad's side and watches with glee the struggles of the bird. From a garret window of one of the houses in the background a man carries into execution a scientific "experiment", by launching a cat into the air with two large inflated bladders tied about its body. The cat, thus sustained, seems to walk in the air.

These verses, the composition probably of the Rev. James Townley, are engraved below the design:—

" While various Scenes of sportive Woe
The Infant Race employ,
And tortur'd Victims bleeding shew
The Tyrant in the Boy.

Behold ! a Youth of gentler Heart,
To spare the Creature's pain
O take, he cries—take all my Tart,
But Tears and Tart are vain.

Learn from this fair Example—You
Whom savage Sports delight,
How Cruelty disgusts the view
While Pity charms the sight."

It is said that Hogarth intended to compliment the prince, George William Frederick, afterwards George III., who in 1751 was thirteen years of age, by means of a certain likeness between the face of the merciful young gentleman and that of the prince. Hogarth thus described his motives in respect to "*The Four Stages of Cruelty*":—"The leading points, in these, as well as the two preceding prints" (*i. e.* "*Beer Street*" and "*Gin Lane*"), "were made as obvious as possible, in the hope that their tendency might be seen by men of the lowest rank. Neither minute accuracy of design, nor fine engraving, were deemed necessary, as the latter would render them too expensive for the persons to whom they were intended to be useful. And the fact is, that the passions may be more frankly expressed by a strong bold stroke, than by the most delicate engraving. To expressing them as I felt them I have paid the utmost attention, and as they were addressed to hard hearts, have rather preferred leaving them *hard*, and giving the effect, by a quick touch, to rendering them languid and feeble by fine strokes and soft engraving; which require more care and practice than can often be obtained, except by a man of a very quiet turn of mind." . . . "The prints were engraved with the hope of, in some degree, correcting that barbarous treatment of animals, the very sight of which renders the streets of our metropolis so distressing to every feeling mind. If they have had this effect, and checked the progress of cruelty, I am more proud of having been the author, than I should be

of having painted Raffaele's Cartoons."—From "Remarks by Hogarth on various Prints," in "Anecdotes of William Hogarth," by J. B. Nichols; 1833, pp. 64-5.

"The General Advertiser" for February 13, 1751, p. 4, col. 1, announced the approaching publication of the series of designs styled "The Four Stages of Cruelty", of which this is the first member, see "Beer Street", No. 3126. The same journal for February 23, 1751, p. 3, col. 1, repeats the above-cited advertisement, with this variation, "*Also This Day is published Four Prints on the Subject of Cruelty*", &c.

Hogarth desired to issue these works in the cheapest manner, and an experiment was made by causing two of the four designs to be cut in wood, in order that a vast number of impressions might be available for sale at a very small price. The woodcuts are described in this Catalogue as "The Four Stages of Cruelty, Plate III.", No. 3160, and the same title, "Plate IV.", No. 3167. The cost of this plan was found too great for practice, and the remaining designs were not cut in wood.

There are two states of this plate:—1, in which the after strengthening of the work, as apparent in 2, had not been effected. Some impressions were printed on fine paper, as stated in the above-named advertisement. These were marked with an additional "6d", as here described, making the price "1s. 6d."; the addition was made with a separate stamp cut by Hogarth himself on a halfpenny, which coin was afterwards in the possession of John Ireland, author of "Hogarth Illustrated." Common paper impressions are marked "1s." only.

This plate, being much worn, was used again for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq. R.A.", London, no date (1751. d.)

$$11\frac{3}{4} \times 13\frac{3}{4} \text{ in.}$$

3148. THE FOUR STAGES OF CRUELTY. Plate I. (No. 2.) First Stage of Cruelty.

[After Hogarth.] *Dent Sculp.*

[1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3147. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 133.

It was used again, having been much worked on, for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii., facing p. 315 (7854. ff.)

It was used a third time, having been again worked on, for "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833, facing p. 234. The engraver's name was, on this occasion, removed from below the design, and the title of the print placed there.

$$2\frac{1}{2} \times 2\frac{7}{8} \text{ in.}$$

Brit. Mus. Library, (Grenville) 2585.

3149. THE FOUR STAGES OF CRUELTY. Plate I. (No. 3.) First Stage of Cruelty.

Designed by W. Hogarth. Engraved by T. Cook. London Published by G. G. & J. Robinson Paternoster Row February 1st. 1799. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3147.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

The verses quoted with No. 3147 are engraved below the design.

$$11\frac{1}{2} \times 13\frac{3}{4} \text{ in.}$$

3150. THE FOUR STAGES OF CRUELTY. Plate I. (No. 4.)

FIRST STAGE OF CRUELTY.

*Hogarth pinx^t T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme,
May 1st 1807.* [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3147. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, vol. i., 1808, where an impression follows p. 198.

With the addition of "PROOF *Bishop Printer*", the plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. ii. (1751. b.)

$4\frac{3}{4} \times 6$ in.

3151. THE FOUR STAGES OF CRUELTY. Plate I. (No. 5.)

FIRST STAGE OF CRUELTY. PL. XLVIII.

*Hogarth del^t. T. Clerk sculp^t London Published as the Act directs by
Robert Scholey 46 Paternoster Row.* [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3147. It was prepared to illustrate "The Works of William Hogarth", &c. by Thomas Clerk; London, 1810, vol. i., where an impression faces p. 168.

With the second title placed below the design, the number of the plate altered to "XXXXVIII.", the engraver's name and publication line taken out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 2.

$3\frac{1}{4} \times 4\frac{3}{8}$ in.

Brit. Mus. Library, 1402. k. 24.

3152. THE FOUR STAGES OF CRUELTY. Plate I. (No. 6.)

THE FOUR STAGES OF CRUELTY.

FIRST STAGE OF CRUELTY.

*Engraved by T. E. Nicholson, from the Original by W^m.
Hogarth.*

Jones & Co. Temple of the Muses, Finsbury Square, London. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3147. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 185.

With the publication line removed, this plate was used again for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 133.

$4\frac{1}{2} \times 5\frac{3}{8}$ in.

Brit. Mus. Library, 561. b. 28.

3153.

THE FOUR STAGES OF CRUELTY. Plate II. (No. I.)

SECOND STAGE OF CRUELTY.

Designed by W. Hogarth. Published according to Act of Parliament Feb. 1. 1751. Price 1^s. 6. [1751]

THIS engraving, the second of a series by Hogarth, described under the same title in four entries in this Catalogue, represents the vista of a street in London, at the entrance of Thavies Inn, with, on our left, the sign of "THAVIES INN, Coffee house": on a sign pendent from a building, likewise signs of a rummer, and crossed keys; on our right a sign is painted with a ram (?). On a pier on our left placards are affixed under figures of cocks fighting, and inscribed respectively "*At Broughtons Amphitheater — James Field and Geo: Taylor —*",¹ and "*Cock fighting*". The thoroughfare is closed by a wooden bar, on the further side of which a small building appears to be intended for a keeper. Near this, an infuriated bull has tossed a man in the air, another man runs away, a crowd of men armed with sticks follow the bull. In the mid-distance two men ride a donkey, one of the men bears a large box on his shoulders; the other beats the ass with a stick; a large barrel is suspended at the saddle. The animal is driven by a man who, with a pitchfork, prods its rump.

In the foreground a hackney-carriage has come to a stop by the horse having fallen on its knees, broken its legs, and overthrown the vehicle; the driver beats the horse on its head with the butt of a whip. Four barristers have been riding in the carriage, with varied expressions of dismay they issue from the vehicle. A man is standing close to the carriage writing in a book the number of the vehicle and the name of its driver, "N^o 24 T. Nero"; see "The Four Stages of Cruelty, Plate I.", No. 3147. A drover, who has charge of a flock of sheep, has seized by its tail a lamb which was not able to walk, and beats the creature with a bludgeon; the lamb bleeds at its mouth. A dray drawn by two horses is passing slowly on the road, as the dray jolts the beer issues from three barrels with which it is loaded; the drayman with a pipe in one hand sits fast asleep on one of the shafts; a boy, running across the road after his hoop, has fallen before the horses; the dray, unheeded by the sleeping driver, is about to pass over the body of the child.

Below the design these verses, probably by the Rev. James Townley, are engraved:—

"The generous Steed in hoary Age
Subdu'd by Labour lies;
And mourns a cruel Master's rage,
While Nature Strength denies.

The tender Lamb o'er drove and faint,
Amidst expiring Throws;
Bleats forth its innocent complaint
And dies beneath the Blows.

Inhuman Wretch! say whence proceeds
This coward Cruelty?
What Int'rest springs from barb'rous deeds?
What Joy from Misery?"

¹ See "George Taylor the Pugilist, wrestling with Death", No. 3072. For James Field, see "The Four Stages of Cruelty, Plate IV.", No. 3166.

The weight of the four barristers has caused the downfall of the horse; the man who is writing is a humane person, who notes the name of the cruel driver and the number of his vehicle, in order that the man may be punished.

"*Thavies-Inn*, another of the Inns of *Chancery*, which is but small, and chiefly taken up by the *Welch Attornies*"; see "*The History and Survey of London*" (Stow); "*By a Gentleman of the Inner Temple*", 1753 (10350. i.), i. p. 800, col. 2.

For the history of this print see "*The Four Stages of Cruelty, Plate I.*", as above.

There are two states of this plate, in the second state the shadows have been strengthened; some impressions were printed on finer paper than that used in other cases; these were marked with an additional " $\frac{d}{6}$ "; see "*Plate I.*", as above.

This plate, being much worn, was used again for "*The Works of William Hogarth, from the original Plates restored by James Heath, Esq. R.A.*", London, no date (1751. d.)

$11\frac{3}{4} \times 13\frac{1}{8}$ in.

3154. THE FOUR STAGES OF CRUELTY. Plate II. (No. 2.)

Second Stage of Cruelty.

[After Hogarth.] *Dent Sculp*

[1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3153. It was prepared to illustrate "*Hogarth Moralized*", by the Rev. J. Trusler; London, 1768, on p. 136.

It was used again, having been much worked on, for "*Hogarth Illustrated*", by John Ireland; London, 1791, vol. ii., facing p. 318 (7854. ff.)

It was used a third time, having been again worked on, for "*Anecdotes of William Hogarth*", by J. B. Nichols; London, 1833, facing p. 234. The engraver's name was, on this occasion, removed from below the design, and the title of the print placed there.

$2\frac{1}{2} \times 2\frac{7}{8}$ in.

Brit. Mus. Library, (Grenville) 2585.

3155. THE FOUR STAGES OF CRUELTY. Plate II. (No. 3.)

SECOND STAGE OF CRUELTY.

Designed by W. Hogarth. Engraved by T. Cook. London Published by G. G. & J. Robinson Paternoster Row April 1st 1799. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3153.

It is comprised in "*Hogarth Restored. The Whole Works of the celebrated William Hogarth*", &c., "*Now Re-Engraved by Thomas Cook*"; London, 1806.

The verses quoted with No. 3153 are engraved below the design.

$11\frac{1}{2} \times 13\frac{1}{8}$ in.

3156. THE FOUR STAGES OF CRUELTY. Plate II. (No. 4.)

THE SECOND STAGE OF CRUELTY.

Hogarth pinx^t T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme, March 2^d. 1807. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3153. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, vol. i., 1808, where an impression follows p. 198.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. ii. (1751. b.)

$4\frac{3}{4} \times 6$ in.

3157. THE FOUR STAGES OF CRUELTY. Plate II. (No. 5.)

SECOND STAGE OF CRUELTY. PL. XLIX.

Hogarth del^t T. Clerk sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3153. It was prepared to illustrate "The Works of William Hogarth", &c. by Thomas Clerk; London, 1810, vol. i., where an impression faces p. 171.

With the second title placed below the design, the publication line and the engraver's name taken out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 4.

$3\frac{3}{8} \times 4\frac{3}{8}$ in.

Brit. Mus. Library, 1402. k. 24.

3158. THE FOUR STAGES OF CRUELTY. Plate II. (No. 6.)

THE FOUR STAGES OF CRUELTY.

SECOND STAGE OF CRUELTY.

Engraved by F. F. Walker, from the Original by W^m Hogarth.

Jones & C^o. Temple of the Muses, Finsbury Square, London. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3153. It was prepared to illustrate "The Works of William Hogarth", by the Rev. J. Trusler; London, 1833; an impression faces p. 187.

With the publication line removed, this plate was used again for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 134.

$4\frac{5}{8} \times 5\frac{7}{8}$ in.

Brit. Mus. Library, 561. b. 28.

3159.

THE FOUR STAGES OF CRUELTY. Plate III. (No. 1.)

CRUELTY IN PERFECTION.

Price 1^s 6^d. Published according to Act of Parliament Feb. 1. 1751.

Design'd by W. Hogarth.

[1751]

THIS engraving, the third of a series by Hogarth, described under the same title in four entries in this Catalogue, represents a place near a country church, the dial on the tower of which declares the time to be one o'clock, and the increscent moon shows that it is after midnight. A line of wooden palings crosses the design, over the palings we see a square house, with an escutcheon above its door, on a rising ground in the mid-distance; a man armed with a gun runs from the house, as if he had been alarmed by cries for help. In the foreground, on a footwalk outside the palings, lies supine the body of a young serving-woman, who was far advanced in pregnancy; her head has been nearly severed from her body, her left hand from her arm, her forefinger from her hand, as if she had received the latter two injuries in endeavouring to defend herself. By her side lies a large bundle containing a kettle and two candlesticks. Blood flows on the earth near the corpse. A small box, marked on the lid "A. G" (for "Ann Gill", see below), is near the body. The box is partly open, ribands have escaped from within, two books have fallen out of the box, one of these is "Gods Revenge against Murder", the other "Common Prayer".

A crowd of men, some of whom are armed with pitchforks and staves, have Thomas Nero, see the same title and date, "Plates I. II. and III." (No. 1.) in each case, in custody; they have captured him at a distance from this spot, and brought him back to the corpse of the woman he murdered. One of the men holds a lantern over the palings, so that its light may fall on the corpse; another man has placed a large lantern on the ground near the feet of the body. Nero turns with horror from the spectacle thus revealed to him. His coat has been pulled open, a pistol appears in one of the skirt pockets of this garment. One of the captors kneeling at Nero's side searches the other pocket, and has taken from it a pistol, and placed on the ground by the lantern two watches and a letter; the envelope of the latter is addressed "To Tho^s Nero at P——". The letter itself is open, and in the hand of the kneeling man; it is shown in the light of the lantern, and is as follows:—"D^r Tommy My Mistress has been the best of Women to me, and my Conscience flies in my face as often as I think of wronging her, yet I am resolv'd to venture Body & Soul to do as you would have me so don't fail to meet me as you said you would. For I shall bring along with me all the things I can lay my hands on. So no more at present but I remain yours till Death, Ann Gill."

One of the captors, a footman, wearing shoulder ribands and a nightcap, holds before Nero a large knife, the instrument of the murder, which he has picked up. Another captor shakes his fist over the culprit's shoulder, and seems to be cursing his inhumanity. A third collars Nero, and turning his own face and eyes upwards calls for the vengeance of heaven on the wretch; a fourth man, likewise grasping the coat of Nero, angrily points to the corpse. An owl and a bat fly in the air.

Below the design the following verses, probably written by the Rev. James Townley, are engraved:—

"To lawless Love when once betray'd,
Soon Crime to Crime succeeds;
At length beguil'd to Theft the Maid
By her Beguiler bleeds.

Yet learn, seducing Man! nor Night,
 With all its sable Cloud,
 Can screen the guilty Deed from Sight;
 Foul Murder cries aloud.

The gaping Wounds, and blood-stain'd Steel,
 Now shock his trembling Soul:
 But Oh! what Pangs his Breast must feel,
 When Death his Knell shall toll."

For the history of this print see "The Four Stages of Cruelty, Plate I.", No. 3147.

There are two states of this plate; in the second state the shadows have been strengthened; some impressions are printed on finer paper than others, the former are marked with an additional "d", see "Plate I.", as above.

This plate, being much worn, was used for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq., R.A."; London, no date (1751. d.).

This design was copied on wood, see the same title and date, No. 3160.

$11\frac{5}{8} \times 13\frac{5}{8}$ in.

3160. THE FOUR STAGES OF CRUELTY. Plate III. (No. 2.)

Cruelty in Perfection

[After Hogarth.] *J. Bell Sculp Inv^d. & Publish'd by W^m. Hogarth*
Jan^y 1st 1750 [1751]

THIS large woodcut is a copy from the engraving which is described with the same title and date, No. 3159; see likewise "Plate IV.", No. 3167, which is a woodcut. It is stated that these woodcuts were prepared for popular service under Hogarth's inspection, see No. 3147.

There are two states of this block; in one the letter beginning "*Dear Tommy*" slopes from our right downwards towards our left, and is as follows:—"*Dear TOMMY. My Mistress has been the best of Women to me, and my Conscience flies in my Face as often as I think of wronging her; yet I am resolv'd to do as you would have me, & as I shall bring with me all the Things I can lay my Hands on, do not fail to meet me Your^t till Death, ANN GILL.*" In the other state the letter slopes the reverse way and the text is:—"Dear Tommy Do not Fail to meet me in the Church yard as you Said you would For I shall bring along with me all the things i can Lay my hand on yours Till Death Ann Gill".

$14\frac{1}{2} \times 17\frac{1}{2}$ in.

3161. THE FOUR STAGES OF CRUELTY. Plate III. (No. 3.)

Cruelty in Perfection.

[After Hogarth.] *Dent Sculp.* [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3159. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 139.

It was used again, having been much worked on, for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii., facing p. 67 (7854. ff.)

It was used a third time, having been again worked on, for "Anecdotes of

William Hogarth", by J. B. Nichols; London, 1833, facing p. 236. The engraver's name was on this occasion removed from below the design, and the title of the print placed there.

$2\frac{1}{2} \times 2\frac{7}{8}$ in.

Brit. Mus. Library, (Grenville) 2585.

3162. THE FOUR STAGES OF CRUELTY. Plate III. (No. 4.)

CRUELTY IN PERFECTION.

Designed by W. Hogarth. Engraved by T. Cook. London Published by G. & J. Robinson Paternoster Row. August 1st. 1799. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3159.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

The verses quoted with No. 3159 are engraved below the design.

$11\frac{3}{8} \times 13\frac{3}{4}$ in.

3163. THE FOUR STAGES OF CRUELTY. Plate III. (No. 5.)

CRUELTY IN PERFECTION.

Hogarth pinx^t. T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme, Augth. 31st. 1807. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3159. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, vol. i., 1808, where an impression follows p. 198.

With the addition of "PROOF Bishop Printer", this plate was used for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. ii. (1751. b.)

$4\frac{3}{4} \times 6$ in.

3164. THE FOUR STAGES OF CRUELTY. Plate III. (No. 6.)

CRUELTY IN PERFECTION. PL. L.

Hogarth del^t. D B Pyet sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row. [1751]

THIS engraving is a copy, reversed, from that which is described with the same title and date, No. 3159. It was prepared to illustrate "The Works of William Hogarth", &c., by Thomas Clerk; London, 1810, vol. i., where an impression faces p. 174.

With the second title placed below the design, the engraver's name and the publication line taken out, this plate was used again for "The Works of William Hogarth"; London, 1837, vol. ii.; where an impression faces p. 7.

$3\frac{3}{8} \times 4\frac{1}{4}$ in.

Brit. Mus. Library, 1402. k. 24.

3165. THE FOUR STAGES OF CRUELTY. Plate III. (No. 7.)

THE FOUR STAGES OF CRUELTY.

CRUELTY IN PERFECTION.

*Engraved by I. Romney, from the Original by W^m. Hogarth.**Jones & C^o. Temple of the Muses, Finsbury Square, London. [1751]*

THIS engraving is a copy from that which is described with the same title and date, No. 3159. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 189.

With the publication line removed, this plate was used again for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression follows p. 134.

 $4\frac{5}{8} \times 6\frac{3}{4}$ in.

Brit. Mus. Library, 561. b. 28.

3166.

THE FOUR STAGES OF CRUELTY. Plate IV. (No. 1.)

THE REWARD OF CRUELTY.

Price 1^s 6^d. Published according to Act of Parliament Feb. 1. 1751. Designed by W. Hogarth. [1751]

THIS engraving, the fourth of a series by Hogarth, described under the same title in four entries in this Catalogue, represents the interior of the dissecting theatre in Surgeons' Hall, London, where, under the presidency of a lean and self-important man,¹ the corpse of Thomas Nero, who had been hanged for the murder of Ann Gill, see "Plate III." of this series, No. 3159, lies on a circular table under dissection. A screw has been inserted through the frontal bone, and is attached to a pulley and cord; the last, pendent from above, is designed for lifting and turning the corpse on the table; the hangman's rope is still about the neck of the subject. The table is half enclosed by a row of benches, which are occupied by surgeons, physicians, and others who have assembled at the demonstration in anatomy. One of these persons, standing between the table and the barrier before the range of seats, scoops out the right eye of Nero. An old operator, with bare arms, and grasping a large knife, has disembowelled the corpse, and, thrusting his left hand into the thorax, gropes there. An attendant, kneeling in front of the design, drags the disengaged intestines across the table to a large pail which stands near on the floor. Nero's heart has been thrown out, a dog is about to eat it.

In front, on our left, stands a large brazier, like a tripod, the legs of which resemble human thigh-bones. This vessel is filled with water, in which three human skulls and as many thigh-bones are seething, the water being heated by a fire under the brazier. At the foot of the corpse a young surgeon, while leaning over the rail, is operating on its left ankle. On our right of the groups filling

¹ John Ireland, in "Hogarth Illustrated", 1791, ii., p. 326, note, says:—"The president much resembles old *Frieake*, who was the master of *Nourse*, to whom the late Mr. *Potts* was a pupil. Mr. *Frieake* was originally a member of the barbers' company, and lived in Salisbury-square."

the bench is an elderly surgeon in a square-topped cap, who, with his lips pursed up, is diligently reading a book. Next to him two surgeons are laughing to each other. In the centre the president, raised in a chair of state, points with a wand to some details of Thomas Nero's anatomy. On his right three surgeons look at the corpse and discuss its characteristics. Other surgeons, most of whom are conversing, occupy the space behind the bench.

In niches in the wall are suspended two articulated human skeletons, each of these points with its forefinger to an emblematic carving which decorates the president's chair, and represents a physician's hand feeling the pulse of a patient. Over the skeleton on our left is inscribed the former name of its owner, "*JAMES FIELD*"; over that on our right, is "*MACLEANE*".

Below the design, the following verses, probably by the Rev. James Townley, are engraved:—

"Behold the Villain's dire disgrace!
Not Death itself can end,
He finds no peaceful Burial-Place;
His breathless Corse, no friend.

Torn from the Root, that wicked Tongue,
Which daily swore and curst!
Those Eyeballs, from their Sockets wrung,
That glow'd with lawless Lust!

His Heart, expos'd to prying Eyes,
To Pity has no Claim;
But, dreadful! from his Bones shall rise
His Monument of Shame."

Maclean was a highwayman, whose life supplied incidents of a romantic kind; there is a biography of this man in "*Portraits, Memoirs, and Characters of Remarkable Persons from the Revolution in 1688 to the end of the Reign of George II.*", by J. Caulfield; 1820, iv., p. 87. Maclean was hanged at Tyburn, October 3, 1750, probably about the time of the completion of this plate. James Field was a pugilist who, February 11, 1751, was likewise hanged; see "*The Four Stages of Cruelty, Plate II.*", No. 3153. Maclean robbed Horace Walpole in Hyde Park, and his pistol going off accidentally, wounded the letter-writer in the face; the robber was called "*The Gentleman Highwayman*", and was tried and condemned, July 27, 1751; see "*The Gentleman's Magazine*", 1751, pp. 391, 473, for accounts of his trial and death.

There is an impression from this plate, marked "Price 1'", printed on thin paper, see "*The Four Stages of Cruelty, Plate I.*", No. 3147, which exhibits, over the skeleton on our left, and instead of "*James Field*", "*GENTL HARRY*". This impression is from a later state of the plate than that with the former man's name, the horizontal lines of the hatching about the respective names differ in number, as in the space between the first and second words of each inscription; there are six such lines with "*Gentl Harry*", only five occur with "*James Field*".

"*Gentleman Harry*" was, doubtless, the malefactor known as "*Young Gentleman Harry*", executed June 17, 1747, a robber of considerable notoriety at this period; his true names were "*Henry Simms*"; see his biography announced in "*The General Advertiser*", June 27, 1747, p. 3, col. 3. There was a contest for this biography, see the same journal, June 19, 1747, p. 3, col. 2, where an alleged testimony from the man is signed "*Henry Simms, call'd Gentleman Harry*". See "*The London Magazine*", 1747, p. 146; "*The Gentleman's Magazine*", 1747, p. 102.

For the history of this print see "*The Four Stages of Cruelty, Plate I.*", No. 3147.

There are two states of this plate ; in the second state the shadows have been strengthened. Some impressions have been printed on finer paper than that used in other cases, these are marked with an additional "d"; see "Plate I." as above.

This plate, being much worn, was used again for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq., R.A.", London, no date (1751. d.)

This design was copied on wood for Hogarth, see the same title and date, No. 3167. In this copy the names of the former owners of the skeletons are not given.

$11\frac{3}{8} \times 13\frac{3}{4}$ in.

3167. THE FOUR STAGES OF CRUELTY. Plate IV. (No. 2.)

The Reward of Cruelty.

[After Hogarth. Engraved by J. Gill.]

[1751]

This large woodcut is a copy from the engraving which is described with the same title and date, No. 3166. See "Plate III.", No. 3160, likewise a woodcut; see also, "Plate I.", No. 3147.

$15 \times 17\frac{7}{8}$ in.

3168. THE FOUR STAGES OF CRUELTY. Plate IV. (No. 3.)

The Reward of Cruelty.

[After Hogarth.] *Dent Sculp*

[1751]

This engraving is a copy from that which is described with the same title and date, No. 3166. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 142.

It was used again, having been much worked on, for "Hogarth Illustrated", by John Ireland; London, 1791 (7854. ff.), vol. ii., facing p. 324.

It was used a third time, having been again worked on, for "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833, facing p. 236. The engraver's name was, on this occasion, removed from below the design, and the title of the print placed there.

$2\frac{1}{2} \times 2\frac{7}{8}$ in.

Brit. Mus. Library, (Grenville) 2585.

3169. THE FOUR STAGES OF CRUELTY. Plate IV. (No. 4.)

THE REWARD OF CRUELTY.

Designed by W. Hogarth Engrav'd by T. Cook. London Published by G. G. & J. Robinson Paternoster Row October 1st. 1799. [1751]

This engraving is a copy from that which is described with the same title and date, No. 3166.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

The verses quoted with No. 3166 are engraved below the design.

$11\frac{3}{8} \times 13\frac{3}{4}$ in.

3170. THE FOUR STAGES OF CRUELTY. Plate IV. (No. 5.)

THE REWARD OF CRUELTY.

Hogarth pinx't. T. Cook sculp't. Published by Longman, Hurst, Rees, & Orme, Nov'r 1st. 1807. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3166. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, vol. i., 1808, where an impression follows p. 198.

With the addition of "PROOF *Bishop Printer*", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. ii. (1751. b.)

$4\frac{1}{4} \times 6$ in.

3171. THE FOUR STAGES OF CRUELTY. Plate IV. (No. 6.)

THE REWARD OF CRUELTY. PL. LI.

Hogarth del't. T. Clerk sculp't. London Published as the Act directs by Robert Scholey 46 Paternoster Row [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3166. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. i., where an impression faces p. 177.

With the second title placed below the design, the publication line and the engraver's name taken out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 9.

$3\frac{1}{4} \times 4\frac{3}{8}$ in.

Brit. Mus. Library, 1402. k. 24.

3172. THE FOUR STAGES OF CRUELTY. Plate IV. (No. 7.)

THE FOUR STAGES OF CRUELTY.

THE REWARD OF CRUELTY.

Engraved by J. Romney, from the Original by W^m. Hogarth.

Jones & Co. Temple of the Muses, Finsbury Square, London. [1751]

THIS engraving is a copy from that which is described with the same title and date, No. 3166. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 192.

With the publication line removed, this plate was used again for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 135.

$4\frac{1}{2} \times 5\frac{1}{2}$ in.

Brit. Mus. Library, 561. b. 28.

3173.

PAUL BEFORE FELIX BURLESQUED. (No. 1.)

PAUL BEFORE FELIX.

*Design'd and scratch'd in the true Dutch taste by W^m. Hogarth.**Publish'd According to Act of Parliament May 1st. 1751.*

[1751]

THIS etching, worked with a mezzotint ground, was designed as a burlesque on what Hogarth professed to be the manner of Dutch painters, and prepared as a receipt for subscriptions to two prints by the same artist, 1, the serious "Paul before Felix", and, 2, "Moses brought before Pharaoh's Daughter", see below. It was issued in 1751. None of the impressions were originally intended for sale,¹ but were given to subscribers, and to Hogarth's friends who begged them. So many did so that the designer, after a time, resolved to part with none except at the price of five shillings each. All the early proofs were stained (with coffee?) by Hogarth, in order to give them an appearance resembling that of smoked and faded prints.

The scene is what Hogarth presumed would resemble a Dutch painter's notion of the judgment hall of Felix at Casarea. Paul,² a squat man of mean appearance, is so short that he has been supplied with a four-legged stool, in order that his head and shoulders might be in view of the Procurator above a barrier of masonry which separates the accused from the place of judgment and the seats of the scribes attending the court. Paul is in full action, arguing with his hands extended, and touching the thumb of his left hand with his right forefinger, as if he thus told off the items of his discourse and compelled the attention of the audience; he wears a Roman toga and robe, his head and feet are bare. He has mean features, his front teeth have fallen out, his eyes are sunken, his beard is scanty, and his hair curled about his head, which is encircled by a nimbus.

In order to secure Paul in his position on the stool, Hogarth has supposed that the apostle's guardian angel took a seat on the pavement of the hall close to the speaker's feet, and, to make doubly sure, extended his legs on either side of the stool, that utensil thus being between his knees; he likewise took hold of two of the legs of the stool, one in each hand. Notwithstanding his own zeal and the fervour of the apostle, the angel, who appears to be coarse, fat, and idle, has fallen fast asleep, and snoring, with open mouth, lolls against the wall behind. A suspicious mastiff cur, having the name "*FELIX*" engraved on his collar, steals up the steps which lead to Paul's stand-point, and snarls as he does so; see the account of a variation in this design, below.

Near Paul is a statue of Justice placed on a pedestal, and holding a balance in one hand and a butcher's naked knife in the other; the beam of the balance inclines, one scale being customarily weighted. Justice is a fat, vulgar, and elderly woman, who has lifted the bandage from before one of her eyes, and with that organ open looks sharply at the seat of judgment; two large and well-filled bags hang at her girdle. On the seat of justice,—a lean and haggard figure with a laurel over a long dark wig, the Roman eagle and insignia being over his head,—sits Felix, his expression and attitude rendering the intensity of the fears which were produced by the eloquence of the apostle. One effect of these terrors has

¹ See "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, i., 1808, pp. 204-5.

² This figure has been said to represent Luke Sullivan, the engraver.

assailed the nasal senses of nearly all his neighbours, including those of Drusilla, the wife of Felix, who, sitting next to him with a lap-dog on her knees, turns nearly overpowered away; she raises her left hand and screws up her mouth and nostrils while she does so. Drusilla is an old woman, whose front teeth have departed. Nausea is strongly marked on her withered features, the sunken cheeks and lean lips go in lines, the eyelids are pressed together; she is dressed in a Dutch-woman's cap, and a shawl crossed over her bosom. She wears earrings, and a black patch on her cheek. Next to Drusilla is one who, holding his nose and turning to the lady, points to the source of the stench; this man wears a turban like that of a Turk, which is bound about a high round body, or hat. The next occupant of the bench is the High Priest, Ananias; excited to fury by Paul's speech and arguments, he is starting in his seat, clenching his left fist and grasping a short knife in his right hand, as if he would assault the apostle; Ananias is restrained by a neighbour on his left. Many persons in Dutch costumes are seated on tiers of benches placed on the left of the High Priest and extending to a side chamber, against the walls of which are raised certain large platters, as in a kitchen. After the manner of Rembrandt, the chief light of the design pours through a round opening in the wall of this side chamber.

On our left of the design, partly screened from the occupants of the bench by a heavy curtain which hangs before him, is the orator Tertullus—said to represent Dr. King, Principal of St. Mary Hall, Oxford, see "A Satire on Learning", No. 1516, and "Frontispiece to 'The Toast'", No. 1849—who was retained against Paul. He is standing on a step and looks at the accused in a very grave manner; pursing up his lips, he stoops forwards, leaning his left elbow on a stone partition which encloses the place of judgment. He is tearing up a paper on which is inscribed part of his speech against the Apostle.¹ On the shreds of the paper appear the following words of the speech:—"Seeing that by thee we enjoy great quietness and that very worthy deeds are done by thy Providence we accept it always an" (d) "in all places Most Noble Felix with all thankfulness We have found this Man A Pestilent Fellow a mover of Sedition among the Jews" (and a) "ringleader of the Sec" (t of the Nazarenes). A demon, squatting on the pavement before the feet of Tertullus, diligently puts the fragments of this paper together as they fall from the hands of the orator. On the other side of the design the sea, with boats on its surface, and a city (Cæsarea) or its banks, is visible between the columns which support the roof of the hall.

Below the bench four scribes are seated at a table; one of them, alike indifferent to sounds and scents, assiduously mends a pen, his next neighbour, stopping his nostrils with one forefinger, points slily upwards with the other to Felix as the cause of the stench. Next to this man another scribe, more deeply affected, closes his nostrils and shrugs his shoulders, clasping his arms on his chest as he does so. The fourth scribe, an old and bearded man, leans laughing on the shoulder of the last, and, looking upwards, points to Felix on the bench immediately above him.

The history of this print and the picture to which it refers, being the so-called "serious" "Paul before Felix", was related as follows by J. Nichols, and G. Steevens, in "The Genuine Works", &c., as above quoted, i., p. 179. Lord Wyndham, Baron Finglass, Chancellor of Ireland, bequeathed two hundred pounds to be expended in decorating Lincoln's Inn Hall as the authorities of the Inn might decide. Lord Mansfield, a friend of Hogarth, proposed that this artist should paint a picture for the hall; this was done and the work placed in the hall in 1750. The painter took advantage of the circumstance to ridicule the opinions entertained of the old masters by his contemporaries, and to assert his strong claims

¹ "Acts," xxiv., 1—9.

to honour as a designer of grave subjects; to the former motive we owe the print here in question, to the latter his "Paul before Felix", the subject of which was appropriately chosen with reference to the service for which Lincoln's Inn Hall was constructed. Hogarth engraved the picture painted under these circumstances, and in "The Daily Advertiser", 1750, issued the following advertisement:—"Mr. Hogarth proposes to publish by subscription two large prints, one representing Moses brought to Pharoah's daughter; the other Paul before Felix; engraved after the Pictures of his painting which are now hung up in the Foundling Hospital and Lincoln's-Inn Hall. Five Shillings to be paid at the time of subscribing, and Five Shillings more on the delivery of the Print. On the first payment a receipt will be given, which receipt will contain a new Print (in the true Dutch taste) of Paul before Felix. Note; The above two Prints will be Seven Shillings and Six Pence each after the Subscription is over; and the Receipt-Print will not be sold at a less price than One Guinea each. Subscriptions are taken in till the 6th of June next, and no longer, at the Golden Head in Leicester-Fields, where the drawings may be seen; as likewise the Author's six pictures of 'Marriage-à-la-Mode', which are to be disposed of in the following manner: That every bidder sign a note with the sum he intends to give. That such note be deposited in the drawer of a cabinet, which cabinet shall be constantly kept locked by the said William Hogarth; and in the cabinet, through a glass door, the sums paid will be seen on the face of the drawer, but the names of the bidders may be concealed till the time of bidding shall be expired. That each bidder may, by a fresh note, advance a further sum if he is outbid, of which notice shall be sent him. That the sum so advanced shall not be less than Three Guineas. That the time of bidding shall continue till twelve o'clock, the 6th of June next, and no longer. That no Dealer in Pictures shall be admitted a bidder. As (according to the standard of judgment, so righteously and laudably established by Picture-dealers, Picture-cleaners, Picture-frame-makers, and other Connoisseurs) the works of a Painter are to be esteemed more or less valuable as they are more or less scarce, and as the living Painter is most of all affected by the inferences resulting from this and other considerations equally uncandid and edifying; Mr. Hogarth, by way of precaution, not puff, begs leave to urge that, probably, this will be the last suit or series of Pictures he may ever exhibit, because of the difficulty of vending such a number at once to any tolerable advantage, and that the whole number he has already exhibited of the historical or humourous kind, does not exceed fifty, of which the three sets called 'The Harlot's Progress', 'The Rake's Progress', and that now to be sold make twenty; so that whoever has a taste of his own to rely on, not too squeamish for the production of a Modern, and courage enough to own it, by daring to give them a place in his collection (till Time, the supposed finisher, but real designer of Paintings, has rendered them fit for those more sacred Repositories where Schools, Names, Heads, Masters, &c. attain their last stage of preferment), may from hence be convinced that multiplicity at least of his (Mr. Hogarth's) pieces will be no diminution of their value."¹

There are two states of this plate, 1., which is described above, and, 2., in which the figure of a little imp was introduced, seated under the stool on which Paul stands, and with a saw busily cutting through one of the legs, so that when this operation is completed Paul may fall headlong and into the jaws of Felix's mastiff.

There is a counter proof of this plate in the first state.

There is an impression of the plate as it was used for a receipt, with the inscription engraved along the side on our left of the design, as follows:—"Rec^d. June 5 1751 of M^{rs}. Fazakerley—5^s being the First Payment for Two

¹ Another scheme adopted by Hogarth for getting rid of his pictures, and how successful he was in preventing persons from bidding for them, are described in "Marriage à la Mode, Plate I.", No. 2628, pp. 548-50.

Prints, one Moses brought to Pharoah's Daughter, the other Paul before Felix which I promise to Deliver when finish'd on the payment of 5 Shillings more,—*W^m: Hogarth* N.B. Each Print will be 7^s. 6^d. after the Subscription is over." Below the inscription is an impression, in red wax, of Hogarth's Seal,¹ showing a painter's palette, with patches of pigments on its surface, and a sheaf of brushes stuck in the thumb-hole. The blanks in this inscription, as engraved, have been filled in Hogarth's autograph, as above indicated by the words in italics.

In the second state the sea has been covered with hatched lines, not apparent in the previous state, where the water is represented by horizontal lines only. The second state bears the inscription below the design as follows:—

"Design'd & Etch'd in the ridiculous manner of Rembrant, by W^m. Hogarth."

This plate in the second state, being much worn, was used again for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq., R.A.", London, no date (1751. d.)

13 $\frac{1}{4}$ × 9 $\frac{1}{8}$ in.

3174. PAUL BEFORE FELIX BURLESQUED. (No. 2.)

[After Hogarth.] *Dent Sculp*

[1751]

THIS engraving is a copy from the second state of that which is described with the same title and date, No. 3173. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 193.

It was used again for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854. ff.), facing p. 338.

3 $\frac{1}{4}$ × 2 $\frac{3}{8}$ in.

Brit. Mus. Library, (Grenville) 2585.

3175. PAUL BEFORE FELIX BURLESQUED. (No. 3.)

PAUL BEFORE FELIX.

Designed in the ridiculous manner of Rembrant by W. Hogarth.

71. *R(iepenhausen). Sc.*

[1751]

THIS engraving is a copy from the second state of that which is described with the same title and date, No. 3173. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., Göttingen, 1794-1816, in which volume it is No. 71.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "71." in the upper corner, on our right.

8 $\frac{5}{8}$ × 6 $\frac{1}{4}$ in.

Brit. Mus. Library, 788. g. 11.

¹ See "The Laughing Audience", No. 1949; "A Chorus of Singers", No. 1969; and "Characters and Caricaturas", No. 2591, for other instances of the use of this seal.

3176. PAUL BEFORE FELIX BURLESQUED. (No. 4.)

Design'd and scratch'd in the true Dutch taste by W. Hogarth.

Engrav'd by T. Cook. Publish'd Feb. 1—1803, by G. & L. Robinson, Paternoster row. [1751]

THIS engraving is a copy from the first state of that which is described with the same title and date, No. 3173.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806. $8\frac{1}{8} \times 9\frac{1}{2}$ in.

3177. PAUL BEFORE FELIX BURLESQUED. (No. 5.)

PAUL BEFORE FELIX.

Hogarth pinx^t T. Cook & Son sc. Published by Longman, Hurst, Rees & Orme, Sept. 1st. 1808. [1751]

THIS engraving is a copy from the first state of that which is described with the same title and date, No. 3173. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression faces p. 195.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. ii. (1751. b.)

$5\frac{7}{8} \times 4\frac{3}{8}$ in.

3178. PAUL BEFORE FELIX BURLESQUED. (No. 6.)

PAUL BEFORE FELIX.

PL LXIX. Hogarth del^t D B Pyet sculp^t London Published as the Act directs by Robert Scholey 46 Paternoster Row. [1751]

THIS engraving is a copy, reversed, from the second state of that which is described with the same title and date, No. 3173. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 43.

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth"; London, 1837, vol. ii., where an impression faces p. 77.

$4\frac{1}{4} \times 3$ in.

Brit. Mus. Library, 1402. k. 25.

3179. PAUL BEFORE FELIX BURLESQUED. (No. 7.)

PAUL BEFORE FELIX BURLESQUED.

[After Hogarth.]

[1751]

THIS engraving is a copy from the second state of that which is described with the same title and date, No. 3173. An impression faces p. 239 of "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833. It may be distinguished from that which was engraved by Dent, and is of the same size, see No. 3174, by the engraving of the mountains in the background. In Dent's print the surfaces of these hills are modelled by carefully drawn and expressive lines, in that now in question no such work appears.

$3\frac{1}{4} \times 2\frac{3}{8}$ in.

3180.

The MORNING TAST; or Fanny M——'s Maid, Washing her Toes.

[1751]

For a description of this print see the entry, No. 2013. Since the second volume of this Catalogue was printed an advertisement was remarked in "The General Advertiser", February 1, 1751, p. 3, col. 1, announcing "The Morning Tast", as "This Day is Publish'd."

"Fanny M——" was, doubtless, "Fanny Milton".

$12\frac{1}{4} \times 7\frac{1}{8}$ in.

3181.

ELIZ: JEFFRYES & Jⁿ. SWAN *condemned at Chelmsford Assizes for the Murder of M^r. JOS^h. JEFFRYES.* (No. 1.)

Drawn from the Life in Chelmsford Goal.

Publish'd according to Act of Parl^t. 1752 & sold by the Printsellers of London & Westminster Price Sixpence. [March, 1752]

THIS print shows the interior of a cell built of stone, with one barred window opening, and the culprits in question. Swan is standing on our left, his legs are manacled and his wrists secured; he looks with wide-open eyes to our left. Jeffreys sits on our right, leaning her right elbow on the table which is behind her; her features have a pained and presageful expression. On the table are two books, a bottle, and drinking glass.

Below the design the following verses are engraved:—

"Behold two Wretches here replete with Guilt!
Lamenting sorely for the Blood they spilt.
Sorrow, Remorse, & Shame, their Crime attends,
And fell Despair their bursting Heart-strings rends;
Reflexion serves but to augment their Fears,
And Grief o'erwhelms in Deluges of Tears:
By their Example, learn e'er 't is too late
By timely Caution to avoid their Fate;
Let not base Avarice your Minds entice,
Nor sacrifice for Wealth your Hearts to Vice;
The Paths of Probity alone are sure,
And blest Content preserves the Soul secure."

See the account of the careers of Jeffreys, Jeffries, or Jefferies, Elizabeth his niece, and John Swan, as given by the last, quoted in "The Gentleman's Magazine", 1752, p. 141: see the same Magazine, 1751, pp. 327, 375, 522; and 1752, pp. 121, 141. She confessed that she had instigated Swan to commit the murder with the aid of Thomas Matthews, but that the latter had no concern in the deed.

Mr. Jeffreys was a retired butcher living at Walthamstow; having no children, he took his niece to live with him, and made a will, leaving to her the whole of his property. Having discovered that an improper intimacy existed between her and

his servant, John Swan, he resolved to make a different disposition of his property. To prevent this, and the supposed discovery of her pregnancy (which, however, proved not to be her condition), she persuaded Swan to murder her uncle. Both were executed March 28, 1752, on a gibbet erected in Epping Forest.

$8\frac{1}{2} \times 10$ in.

3182. ELIZ : JEFFREYS & JN^O. SWAN. (No. 2.)

JOHN SWAN & ELIZTH. JEFFRYES.

[March, 1752]

THIS engraving is a reduced copy from that which is described with the same title and date, No. 3181. It was prepared to illustrate "Portraits, Memoirs, and Characters of Remarkable Persons, from the Revolution in 1688 to the End of the Reign of George II.", by James Caulfield; London, 1820, vol. iv., where an impression faces p. 191, and is followed by accounts of these persons, their crimes and fate.

$5 \times 6\frac{1}{4}$ in.

3183.

A NIGHT-SCENE at RANELAGH on Wednesday 6th of May 1752.

Thus I bore my point: six rogues in buckram let drive at me.

Clody Inv^t Telltruth Sculp.

[May 6, 1752]

AN engraving, showing the entrance to the Rotunda at Ranelagh. Mr. Brown, see below, having pulled off Dr. Hill's wig, seizes him by the ear, and cries, "*Draw your Sword Swaggerer, if you have the Spirit of a Mouse*". Hill, attempting to run away, exclaims, "*What? Against an Illiterate fellow that can't Spell. I prefer a drubbing*". Oh! M^r. C— get me a Constable for here's a Gent^l going to murder me". Mr. Cole, running towards him, cries out, "*Yes Sir Yes. Pray Young Gentleman dont hurt him for he never has any meaning in what he writes*". Two constables are approaching, one remarks— "*Zounds Dick, the I—r has no Money to pay us withal*"; the other says, "*No matter Tom, we'll Swear thro' thick & thin to put him in Cash*".

Dr., or "Sir" John Hill was the author and editor of "The Inspector". In the number of that publication for April 30, 1752, he attacked the character of Mr. Brown, who called on him to disavow all allusions to him. Hill evaded the question, and, when the men met accidentally a few nights afterwards at Ranelagh, Brown caned him.

"On Saturday last Mountefort Brown, Esq., surrendered himself before the Justice, to answer the Complaint of Dr. Hill, for a supposed Assault at Ranelagh, on Wednesday last; when upon the Affidavit of an eminent Physician, that Dr. Hill was not in any Danger of his Life, Mr. Brown was admitted to Bail, two Housekeepers of great Credit and Substance becoming his Sureties."—"The Covent-Garden Journal", May 12, 1752, p. 2, col. ii.

Mr. Cole was master of the ceremonies at Ranelagh. For Dr. Hill, see "Jum-pedo and Canning in Newgate", No. 3279.

$7\frac{3}{4} \times 10\frac{3}{8}$ in.

3184.

LE MALADE IMAGINAIRE, or the CONSULTATION. (No. 1.)

*Quamquam Nihil Testibus istis proficiam, Extremâ—moriens—
tamen—alloquar—horâ,*

*Bolus M. D. Inv. Clyster-Pipe Sculp. May 29 Publish'd according to
the Act, by H. Carpenter. Price 6^d.*

[May 29, 1752]

An engraving showing Dr., or "Sir John" Hill's bedchamber; the doctor is in bed; a physician is feeling his pulse. The former says, "*Pity me for I shall have no Money till I have gain'd my Suit*". One of a group of physicians answers, "*As we have never own'd you for a Brother we must insist on our Fees*." Another advises him, "*Sell your Sword it is only an Incumbrance*". Three other physicians stand at the foot of the bed, and severally remark, "*Give de Ass de milk*", "*No Broth*," "*Raise his Spirits with a Blister*". A male head, peeping between the curtains; calls to a constable entering the door of the room, "*Dick did you get y^e 3 basons of blood we sent you for*"? Dick replies, "*Lord Sir we are out of Luck Fay whom you & I swore against went to Ireland 3 weeks before y^e affair happen'd*". On the head of the bed, back of the chair, and on scraps of paper are various extracts from Hill's speeches or writings, "*To the Public. The I——r has been y^e immediate Object of Indulgence*," "*The Physician has confirmed my own Opinion, by declaring, the Hurt I have received is not without Danger*," "*If the Town shou'd know that I spit blood 3 years ago I shall be ruin'd—for th—wont read my Po——*", "*The Stream of Life which I lose in greater & greater Quantities, brings the King of Silence towards me wth hastier Steps*," "*I remember the having been the Occasion of Good to Numbers: I can recollect many worthy Persons whom I have served*," "*I never recomended that Charity to y^e World to which myself was not a Contributor. I never accepted Gratuity or Revard of any kind for these friendly Offices*," "*The Religion of my Country I have served to the utmost of the Abilities, wh——*", "*P—x on't—If I had not contradicted every circumstance of my Acc^t I shou'd at least have kept the Mob on my side*."

On a paper lying on the floor is the following bill:—

"Dr.		Cr.	
D. 40	for Smart Money in-	
S. 20	cluding Physicians	
A. 30	Asses Milk, &c	
Gained by a	} 110		
Drubing .			
	200		200 "

On a pile of briefs lies a letter to Dr. Hill:—

"Hicks Hall May 16

*This day M. B—— Esq. appeared to Ans^r your Charge against him, when
nobody appearing for you his recognizance was discharged.*

*I am. S
Yours &c."*

Below the design the following is engraved:—

"Extract from the Covent Garden Journal.

"Whereas several scandalous Paragraphs have been published in a Common News Paper, intending to vilify & misrepresent the Character of M^r. B——; we

think it an Act of Justice to declare, that nothing against the Honour of Mr. B—¹ appeared before the Justice; & so far was he from running away with an Intent to avoid Prosecution, that, having gone about 50 Miles from London on his private Business, he return'd Back on receiving an Express from his Friends with an account of what was published against him, in order to surrender himself as aforesaid. We think ourselves farther oblig'd to inform y^e Public that Lord B—, Col. C—, Mr. H—, Mr. S—,² & many others of Fashion who were present at Ranelagh at y^e Time, appear'd before y^e Justice in Mr. B— behalf; which y^e Public will not, I believe, suppose they woud have done on y^e Part of any one who was not a Gentleman, & who had not behaved as such."—See "The Covent-Garden Journal", May 12, 1752, p. 2., col. 2.

For the circumstance in question, see "A Night-Scene at Ranelagh", No. 3183.

In the depositions made before Mr. Justice Lediard, Hill implicated Mr. Fay, a gentleman who was in Ireland during the whole affair.

The "Inspector" was published in "The General Evening Advertiser". See "Beer Street", No. 3126; and, for Hill, "Jumpedo and Canning in Newgate", No. 3279.

$7\frac{5}{8} \times 10\frac{5}{8}$ in.

3185. LE MALADE IMAGINAIRE. (No. 2.)

F. W. Fairholt, F.S.A. c.

[May 29, 1752]

THIS print is a copy from that which is described under the same name and date, No. 3184.

It was prepared to illustrate the "Caricature History of the Georges", by Mr. Thomas Wright, in which book it faces p. 221. The text of this work gives a general account of the circumstances in question, and of the career of Dr., or "Sir John" Hill.

$3\frac{5}{8} \times 5\frac{1}{8}$ in.

Brit. Mus. Library, 9525. e.

3186.

"The Scotch Triumvirate."

St *** g sc. (? Strange, W.) Ram *** y Pix^d.³

[1752]

THIS engraving displays a stage, as if erected for an execution. The above title is inscribed on a gallows, under which is James Lowry, with a rope about his neck, and in one hand a cudgel, inscribed "*The Royal Oke Fore Mast*", see below; a label in his mouth is inscribed, "*Lowry the Laird of the Land; Sung by S^r W—m Lawther*". At his feet rises the ghost of Hossack, saying, "*You suffer'd justly, for Wipping me to Death. K: Hossack*".

At one side stands Mr. William Henry Cranstoun, with a rope round his neck, and crossing his body like a riband of knighthood; in his pocket is "*Powder to Clean Pebbels*"; in his mouth, a label, "*Jammy will save me*". Before him rises the ghost of Miss Mary Blandy, saying, "*My Honour, Cra—s ruin'd me*". The ghost of her mother, rising at the side of the platform, and wringing her hands in pain, replies, "*Child he's Married!*" At Cranstoun's feet is an advertisement of "*Scotch Powder to cure the Itch*".

At the other side is Major James Macdonald, with a halter round his neck and crossing his body, as above; in his hand is a paper inscribed "*S Sea Annuities*"

¹ Mr. Brown.

² Lord Boyle, Colonel Churchill, Mr. Hamilton, Mr. Stewart.

³ These signatures were, doubtless, used with a satirical intention.

Dam my Shool Master." In his mouth is a label, bearing "*I have Escap'd Hanging I own I'm a Highland Villain*".

In front is what is intended for a mock shield of Scotland. The shield is perforated with holes for eyes and a mouth so as to represent a mask, and it is charged with a crowned thistle; the supporters are an ass's head, plaided and wearing a Scotch bonnet, and a peacock. Motto, "*Impudent, Rebellious, Lazy and Proud*."

Beneath is engraved:—

"Proud Scot, Beggerly Scot, witness keen,
Old England has made you all Gentlemen."

James Lowry, who had commanded the "Molly" merchantman, was tried February 18, 1752, for the murder of Kenrich Hossack, by whipping him to death; after a trial of eight hours he was found guilty. "The Royal Oak Foremast" was the name he gave to a stick used in his manner of enforcing naval discipline. On the 25th of March he was hanged at Execution Dock, and his body was hung in chains at Blackwall. Other acts of cruelty involving the deaths of the victims were charged on him. See "The Gentleman's Magazine", 1751, p. 234; 1752, pp. 89, 94, 140.

Captain Cranstoun and Miss Mary Blandy, the latter aged about 35 years, had formed an attachment, to which her father, an attorney at Henley-on-Thames, objected. Captain Cranstoun sent her from Scotland some "Scotch" pebbles, and powder to clean them. This powder, which was arsenic, she gave to her father, and thus occasioned his death. She was found guilty, and executed at Oxford, April 6, 1752. She admitted having given the powder, but to her last moment declared that she believed it to be a potion to make her father love her, and assent to her union with Captain Cranstoun. The latter was indicted with Miss Blandy, but had escaped abroad, where he resided under various names. On the 3rd of December, 1752, he died at Furnes in Flanders, and is said to have "cleared Miss Blandy."—See "The Gentleman's Magazine", 1751, pp. 376, 486; 1752, pp. 108, 152, 188; 1753, p. 47.

The exclamation of Miss Blandy referring to Cranstoun is nearly the same as that uttered by the speaker, as deposed by Mrs. Lane, a witness at the trial, when she was arrested during a wandering flight between the death of her father and the returning of the verdict of "Wilfull Murder". The witness declared Miss Blandy said, "The damned villain, Cranstoun!—my honour to him will be my ruin", &c. The exclamation of the ghost of Mrs. Blandy refers to the fact that Cranstoun had been married in 1745, according to the Scotch process, to Anne, daughter of Sir David Murray, whom he repudiated two years after, notwithstanding the birth of a child, to witness the baptism of which he had invited his friends; this circumstance was known to Miss Blandy and her father, and formed the chief ground of the objection of the latter to his daughter's marriage with Cranstoun. Cranstoun was brother of James, afterwards sixth Lord Cranstoun, probably the "Jammy" referred to in his speech as above quoted. Miss Blandy published "Miss Mary Blandy's own Account", &c. (1415. d. 36), being her version of the affair; and many other tracts appeared on the subject. Cranstoun is described as having been anything but a handsome, educated, or attractive man: he was, apart from his former marriage, of very indifferent character; see "The Gentleman's Magazine", 1752, p. 117, and especially "Miss Mary Blandy's own Account". He was guilty of the meanest conduct to the women with whom he was connected. He appears to have been a lieutenant of marines, though commonly called "Captain"; it was at the time charged against him and Miss Blandy that they had procured the deaths of her mother and a Mrs. Pocock by means of arsenic, the poison used to kill Mr. Blandy. See "A Candid Appeal to the Publick", &c. (1132. f. 64); "A Letter from a Clergyman", &c. (1132. f. 63); and "The Trial of Mary Blandy", (515. l. $\frac{10}{9}$).

$12\frac{1}{4} \times 7\frac{7}{8}$ in.

3187.

LUSUS NATURÆ, or CARRACATURAS of the present Age.

Published according to Act of Parliament March 5th. 1752. Sold by B. Dickenson on Ludgate Hill. L'Agneau invenit J. June scu. [1752]

AN engraving comprising caricature representations of persons who probably, by eccentricities of form or manner, were recognized without difficulty. In the background are Whitehall Banqueting House, and Holbein's Gate, Westminster. The first person on our right is probably the Duke of Cumberland, distinguished by his obesity and strut. The next, as a MS. note states, is Serjeant Prime, who was knighted in 1745, married in 1748, and who died February 24, 1777, aged 76. "He was the Sir Fletcher Norton of his time." The person on our extreme left, walking rapidly with a young woman, was probably the notorious Dr., or "Sir" John Hill; at his feet is a paper inscribed, "*not to know me argues thy self unknown*". Close to Sir Samuel Prime is a ballad singer hawking "*A Genuine Account of S^r Simon Pride AND his Cook Maid Mary.*" The marriage of Sir S. Prime to Mrs. Shepherd of Campsey Ash, Suffolk, is announced in "The Gentleman's Magazine."

Among the other persons in the background is a young woman wearing the enormous hoop which was in vogue at this period; there are likewise a little parson who carries his cassock tucked up behind his back; a thin man wearing a goat-like beard, like that now known as the "Yankee tuft", and having in one hand a pair of *pince nez* and in the other a bunch of cherries (?); a man with his hands in a muff; a gaunt young woman, wearing very short petticoats; a man with one eye closed by a patch. The figures are generally caricatures, with monstrous heads, some have mouths set straight across the faces and shaped as if cut with a chisel, showing the teeth within, and grinning; all the legs and feet are badly drawn.

For Dr., or "Sir" J. Hill, see "Jumpedo and Canning", &c., No. 3279; for the Duke of Cumberland, see "Dinah relates her distresses", No. 3646.

For similar works to this see the references which are given with "Taste A-La-Mode", No. 2151; and "A View of the Mall", No. 3188.

$17\frac{3}{4} \times 11\frac{3}{8}$ in.

3188.

A VIEW OF THE MALL.

L'Agneau invenit. J June scu.

Publish'd according to Act of Parliament, March 23. 1752. Sold by B. Dickenson on Ludgate Hill. [1752]

THIS print appears to have been published as a companion to "Lusus Naturæ", No. 3187, and contains caricatures of many persons who must have been well known at the period. The individuals are all walking under the trees of the Mall in St. James's Park, Westminster. On our left is a personage of great distinction, who walks with his hands thrust into the pockets of his coat behind him. His coat is richly laced, over it is the riband of an order of knighthood; he has coarse features, blubber-lips, and a chin and jowl which are loaded with fat. Three females meet him; one of these, a little girl, rises on tiptoes to look at him, she appears to be pushed on her way by a woman, probably a servant, who accompanies her; the third female, a young woman, ogles the gentleman and assumes an attitude which resembles that of the Venus de' Medici. A thin, old man, whose legs appear to

be deformed, is seen in the vista composed by groups of promenaders, he wears an enormous cocked hat, carries a stick under his left arm, and has both his hands thrust into the front of his coat. On the lappels of his coat is what seems to be embroidery, representing something like semaphores, with their arms set at an angle with the stems. Nearer to us than the last, a gentleman, with an aquiline nose and a projecting under-jaw, carrying his hands in the pockets of his coat-tails, walks at a very rapid rate towards our left. In the corner, in front, on our right, of the design stands a very stout young man, who has a bland smile on his features and holds his hands in the pockets of his breeches.

There is an impression of this print, No. 182, in Part IV. of the "Crowle", Pennant's "Some Account of London", a volume which contains several representations of St. James's Park and its neighbourhood. See "Lusus Naturæ" etc., No. 3187; "Taste A-La-Mode", &c., No. 2151; "Taste A-La-Mode, 1745", &c., No. 2774; "The Beau Monde in St. James's Park", No. 3104.

$18 \times 11\frac{1}{4}$ in.

3189.

A MODERN CONTRAST.

W. Proud Sculp. According to Act of Parliament Oct. 26. 1752, Price 6^d.

[1752]

"Is it nothing to you, all ye that pass by?

Behold and see if there be any Sorrow like unto my Sorrow?

Lamentations Chap. 1. v. 12".

AT one side of the design of this engraving is a distiller's house, with the sign of the Distillers' Arms; in front, a constable serves "*A Write*" on the distiller; some men are rolling his casks into the street and staving them. His wife and children are issuing from the house, the former is lamenting, "*O! that ever I was born*". Justice, with her sword and scales, lies drunk on the ground, and is taking a dram. Ladies who are passing in a coach exclaim, "*An unpareleled Hardship indeed*". The servant behind the vehicle says, "*Let me be a Footman still say I.*" A Frenchman, who passes on foot, cries, "*If dis be Angleterre me go to France*".

At the other side of the design is a public-house, with the sign of the "Bear and Lamb", below which is written, "*Spirituuous Liquors sold here.*" At the door are the obese landlord and landlady in high glee, shouting, "*We go according to Law*", and "*Ay Ay, we have a Licence!*" People standing at the door are drinking drams; one who has drunk more than he should drink is belaboured by his wife, who demands, "*And you have a Licence to get drunk too have you?*"

The pernicious use of spirituous liquors had enormously increased in England at this period; petitions for legislative restrictions were frequently presented to the House of Commons, especially one from the City of London, February 21, 1751.

It was affirmed that upwards of 4000 persons who sold spirituous liquors without licences had been ordered to pay the penalty of £10 each between January, 1749, and January, 1750.

June 25, 1751. The royal assent was given to a Bill for increasing the duty on spirituous liquors. "No distiller is to *retail* spirituous liquors; nor sell it to unlicensed retailers." "No persons to be licensed to retail spirituous liquors but victuallers, inn-keepers, vintners, &c., who rent a house of 10*l* a year"; "the penalty for selling without a license all the forfeitures inflicted by former acts, besides the liquor found in their custody then and for six months afterwards for the first offence"; second and third offences were to be punished more severely.—See "The Gentleman's Magazine", 1751, pp. 282-3.

December 19, 1751. "Near 600 gallons of spirituous liquors, seized on persons convicted of selling them unlicensed, were staved in the excise office yard."—"The Gentleman's Magazine", 1751, p. 571.

January 8, 1752. "The spirituous liquors of a person in *Radcliffe-Highway* consisting of geneva, aniseed, plague-water, cinnamon, and mint-water, cherry and rasberry brandy, in all amounting to upwards of 400 gallons, was turned down the channel, and the casks staved, agreeable to an act of parliament for retailing spirituous liquors without a license."—"The Gentleman's Magazine", 1752, p. 40.

On this subject see "The Funeral Procession", &c., No. 3121.

$11\frac{5}{8} \times 8$ in.

3190.

A Tragi-comical DIALOGUE Between My Lord SKAGGS and his BROOMSTICK. By H. Howard.

G. Pigganini Fecit London Printed for John Ryall, at Hogarth's Head, in Fleet Street. [1752]

THIS engraved broadside comprises a bust in mezzotint of Matthew Skeggs, with emblems, and verses below. Behind the portrait is a broom, on one end of which a pig is dancing; at the other end a French horn is suspended. Beneath is the "Tragi-comical Dialogue," written by Mr. Hugh Howard, with the following introduction:—

"Each Buck & jolly Fellow has heard of Skegginello,
The famous Skegginello that grunts so pretty
Upon his Broomsticado, such Music he has made, O
Twill spoil the fiddling trade, O

And thats a Pity.

But have you heard of or seen, O, His Phyz, so pretty
In Picture Shops so grinn, O,
With comic Nose and Chin, O,
Who'd think a man cou'd shine so,
At Eh, Eh, Eh, Eh."

The following lines selected from two columns of verse engraved below the portrait allude to Skeggs's accomplishments and success:—

"Lords, Dukes & Earls I please;
With Singing, Funn & Grunting;
I blow the Horn with ease,
And I can ride a Hunting.

Broomsticvile."

The "Phyz" in the print shops above alluded to is a mezzotint by R. Houston, after a picture by Thomas King. It is entitled, "Skeggs, in the Character of Seignor Bumbasto." He is represented playing on a broomstick as on a violoncello. Below is his address, "M Skeggs at the Hoop and bunch of Grapes, St Albans Street." An impression is in "Burney Theatrical Portraits", viii., No. 185.

His accomplishment was to use his broomstick as a violoncello, imitating the sound with his voice; he imitated the sounds of other instruments, and of some animals, and introduced anecdotes with these performances.

H. Walpole's account of "the Old womans Oratory conducted by Mrs. Mary Midnight and her family," will show that Skeggs had not the monopoly of this absurdity which pleased lords, dukes, and earls.¹

¹ See "Mr. Midnight's Animal Comedians", 1753, in "Burney Theatrical Portraits", ix., No. 95; these "comedians" were dogs trained to perform human parts.

"I was t'other night to see what is now grown the fashion, Mother Midnight's Oratory. It appeared the lowest buffoonery in the world, even to me, who am used to my uncle Horace. There is a bad oration to ridicule, what it is too like, Orator Henley¹; all the rest is perverted music: there is a man who plays so nimbly on the kettle-drum, that he has reduced that noisy instrument to an object of sight; for, if you don't see the tricks with his hands, it is no better than ordinary; another plays on a violin and trumpet together; another mimics a bagpipe with a German flute, and makes it full as disagreeable. There is an admired dulcimer, a favourite salt-box, and a really curious jews harp. Two or three men intend to persuade you that they play on a broomstick, which is drolly brought in, carefully shrouded in a case, so as to be mistaken for a bassoon or bass-viol; but they succeed in nothing but the action. The last fellow imitates ———, curtsying to a French horn. There are twenty medley overtures, and a man who speaks a prologue and epilogue, in which he counterfeits all the actors and singers upon earth."—"Letter from Horace Walpole to G. Montagu", May 12, 1752, edit. 1857.

The portrait, a circle, $2\frac{3}{4}$ in. diameter.

3191.

John Balfours Coffee house at EDINBURGH 1752

[An Etching by Paul Sandby.]

[1752]

THIS design shows two half-length figures of men conversing in the foreground of a coffee-house; four heads of other persons appear behind. One of the speakers has a sharp, mean, and inquisitive expression, and he seems to be listening eagerly to what is said, and laughing; his companion is a younger man, with a similar mean, narrow character marked on his face. Behind the figures a placard hangs on the wall, inscribed, "*For the Benefit of Mr. Muaro Senior at Mayor Weirs house head of the West bow, on Wedn y^e First of April 1752 Will be a SPIRITUAL CONCERT CALL'D Harmony Revers'd or Nonsense in Fashion, Act 1st A Piece of Musick call'd y^e REEL of BOGIE, to be Performed by the following Masters First Fiddle by Thumspring (?) Second D^o by Notem &c. c c—a Song by Seniors Shril pipe call'd the IRISH HouL. 2^d Act a piece of Musick Call'd the BOB of DUNBLAIN 3^d Act A curious Piece of Musick call'd POLITE TASTE, by Nine Catts From Turkey—to make y^e Nights Diversions quite Complete there will be Adled a Grand Interlude call'd Judgment Banished Lookd upon by the Curious to be the Grandest Performance in the Present Age In which Senior Donderheado will stand on his head & play a Voluntary with his Feet on a New Invented C—— Monsiers—*".

On another part of the wall is what appears to be a large engraving, with "*Rapce Snuff Sold here*", written over the heads of a group of figures, which design is signed "*Hogarth Pinx'*"; on another part of this engraving is "*O keping s—— goods*" (?).

$3\frac{1}{8} \times 4\frac{1}{8}$ in.

¹ For "Orator Henley", see "The Oratory", No. 1871, and "A Stir in the City", No. 3266.

3192.

COLUMBUS BREAKING THE EGG. (No. 1.)

Subscription Ticket for Hogarth's "The Analysis of Beauty", &c.

[By Hogarth.]

[1752]

This etching was prepared by Hogarth as a subscription ticket for his essay, "The Analysis of Beauty", &c. It represents Columbus seated at a table with several Spanish gentlemen. The intention of the designer was to suggest that those of his critics who declared the theory on which "The Analysis of Beauty" was based was not new, were so far unjust as to omit to consider that Hogarth had produced a sound theory of a subject which others had failed to expound. Men, he thus suggested, talked of the ease with which the egg was made to stand after it was broken, but they had not previously proposed to break it.

After referring to the difficulties which beset the student who would make an analysis of the principles of beauty in form, and commenting on the omissions and shortcomings of those who might have been expected to discuss the subject with success, Hogarth thus, in the "Preface" to "The Analysis of Beauty", relates his own experience:—"Nor have the painters of the present times been less uncertain and contradictory to each other than the masters already mentioned, whatever they may pretend to the contrary; of this I had the mind to be certain, and therefore, in the year 1745, published a frontispiece to my engraved works, in which I drew a serpentine line lying on a painter's palette, with these words under it, *The Line of Beauty*.¹ The bait soon took; and no Egyptian hieroglyphic ever amused more than it did for a time; painters and sculptors came to me to know the meaning of it, being as much puzzled with it as other people, till it came to have some explanation; then indeed, but not till then, some found it out to be an old acquaintance of theirs, though the account they could give of its properties was very near as satisfactory as that which a day-labourer, who constantly uses the lever, could give of that machine as a mechanical power. Others, as common face-painters and copiers of pictures, denied that there could be such a rule either in art or nature, and asserted it was all stuff and madness; but no wonder that these gentlemen could not be ready in comprehending a thing they have little or no business with. For though the *picture-copier* may sometimes to a common eye seem to vie with the original he copies, the artist himself requires no more ability, genius, or knowledge of nature, than a journeyman weaver at the Gobelins, who, in working after a piece of painting bit by bit, scarcely knows what he is about, whether he is weaving a man or a horse, yet at last almost insensibly turns out of his loom a fine piece of tapestry, representing, it may be, one of Alexander's battles, painted by Le Brun. As the above-mentioned print thus involved me in frequent disputes by explaining the qualities of the line, I was extremely glad to find it (which I had conceived as only part of a system in my mind,) so well supported by the above precept of Michael Angelo,"² &c.

¹ This is the portrait, now in the National Gallery, representing Hogarth with his dog and palette; on the latter is written "Line of Beauty and Grace W. H., 1745". The picture was engraved by B. Smith. See "The Bruiser", (No. 1.), August 1, 1763.

² "Given to Marcus de Scienna his scholler, that he should alwaies make a figure pyramidall, serpent like, and multiplied by one, two, and three."—A quotation from Haydock's translation of Lomazzo's treatise on painting.

In the etching the table at which the party is assembled is in angular perspective. Columbus sits near the middle, with two seated companions on his left, one other sitter and a standing figure being on his right; another person stands behind the discoverer, and rubs his eyes in vexation at not having solved the difficulty of making an egg stand on one end before Columbus, as shown here, crushed in one extremity of the object and caused it to retain an erect position. Columbus, turning to his right, points to the steadfast egg, and addresses the old man who sits on that side and is trying to balance an egg on its thicker end. Between this man and the navigator is an old man wearing spectacles and a hood, who seems to jeer at Columbus and enviously to assert that there was nothing in the solution. He appears to be one of those, see Hogarth's statement, quoted above, who found the "line of beauty and grace", to be "an old acquaintance of theirs". A Spaniard with a ruff about his neck looks over Columbus's left shoulder and laughs with pleasure at the simplicity of the solution; another man, likewise wearing a ruff, tries to poise his egg by keeping a forefinger on its smaller end. He leans forward and sneers. On the table is a dish, with two eggs and two eels remaining in it, the latter have been designed to illustrate the "Line of Beauty". On the table are napkins and knives; a dog leaps up at the table, on the side nearer the spectator.

The story Hogarth satirically employed has been thus related, originally by the Italian writer Benzonè:—"By the success of Columbus's first voyage doubt had been changed to admiration; from the honours which he received, admiration degenerated into envy. His enemies asserted that there was neither wisdom in the plan, nor hazard in the enterprise which he had carried out. At a Spanish supper party, given by Cardinal Mendoza, the company took this ground, and being by his narrative furnished with the reflexions which had induced him to undertake his voyage, and the course he had pursued in its execution, one of the party sagaciously observed, that 'it was impossible for any man, a degree above an idiot, to have failed of success. The whole process was so obvious, it must have been seen by a man who was half blind. Nothing could be so easy!' 'It is not difficult now I have pointed out the way', was the answer of Columbus, 'but easy as it will appear when you are possessed of my method, I do not believe that, without such instruction, any person present could place one of these eggs upright on the table'. The cloth, knives, &c., were thrown aside, and two of the party, placing their eggs as required, kept them steady with their fingers, one of them swore that there could be no other way. 'We will try', said the navigator, and giving an egg, which he held in his hand, a smart stroke on the table, it remained upright."

For the history of the publication of this etching, see "The Analysis of Beauty. Plate I.", No. 3217.

There are two states of this plate: 1., with the following form for a receipt engraved below the design:—"Rec'd of five Shillings, being the first Payment for a Short Tract in Quarto call'd the Analysis of Beauty; wherein Forms are consider'd in a new light, to which will be added two explanatory Prints Serious and Comical. Engrav'd on large Copper Plates fit to frame for Furniture."

There is an impression from the plate in this state in which the blanks in the inscription have been thus filled with a pen in ink, "*July 7th, 1752*" and "*Henry Symonds Esq*".

The second state shows that the inscription was burnished off, the plate being reduced below the design, and the following signature put in its place:—

"*Design'd and Etch'd by W^m. Hogarth Decem 1. 1753.*"

This plate, in the second state, being much worn, was used for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq. R.A."; London, no date (1751. d.)

7 × 5½ in.

3193. COLUMBUS BREAKING THE EGG. (No. 2.)

Subscription Ticket for Hogarth's "The Analysis of Beauty", &c.

[After Hogarth.] *Dent sculp*

[1752]

THIS engraving is a copy from the etching which is described with the same title and date, No. 3192. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler, London, 1768, on p. 175.

It was used again, for "Hogarth Illustrated", by John Ireland; London, 1791, ii., facing p. 552.

$3\frac{1}{4} \times 2\frac{5}{8}$ in.

Brit. Mus. Library, (Grenville) 2585.

3194. COLUMBUS BREAKING THE EGG. (No. 3.)

Subscription Ticket for Hogarth's "The Analysis of Beauty", &c.

49 *W. Hogarth inv.* [Riepenhausen sculptor?]

[1752]

THIS engraving is a copy from the etching which is described with the same title and date, No. 3192. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., 1794-1816, in which volume it is No. 49.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "49" in the upper corner, on our right.

$7 \times 5\frac{1}{2}$ in.

Brit. Mus. Library, 788. g. 11.

3195. COLUMBUS BREAKING THE EGG. (No. 4.)

COLUMBUS breaking the Egg.

Subscription Ticket for Hogarth's "The Analysis of Beauty", &c.

[After Hogarth.] *Engraved by T. Cook. London Published by G. G. & J. Robinson Paternoster Row August 1st. 1800.*

[1752]

THIS engraving is a copy from the etching which is described with the same title and date, No. 3192.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

$7\frac{1}{8} \times 5\frac{1}{2}$ in.

3196. COLUMBUS BREAKING THE EGG. (No. 5.)

COLUMBUS BREAKING THE EGG.

Subscription Ticket for Hogarth's "The Analysis of Beauty", &c.

Hogarth pinx^t. T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme, Nov^r 1st, 1807.

[1752]

THIS engraving is a copy from the etching described with the same title and date, No. 3192. It was prepared to illustrate "The Genuine Works of

William Hogarth", by J. Nichols, and G. Steevens; London, vol. ii., 1810, where an impression faces p. 198.

With the addition of "*PROOF Bishop Printer*", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$6 \times 4\frac{7}{8}$ in.

3197 COLUMBUS BREAKING THE EGG. (No. 6.)

COLUMBUS BREAKING THE EGG. *PL. LXXII.*

Subscription Ticket for Hogarth's "The Analysis of Beauty", &c.

Hogarth del^t D. B. Pyet sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row. [1752]

This engraving is a copy, reversed, from the etching described with the same title and date, No. 3192. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 49.

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1833, vol. ii., where an impression faces p. 84.

$4\frac{3}{8} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, 1402. k. 25.

3198. COLUMBUS BREAKING THE EGG. (No. 7.)

COLUMBUS BREAKING THE EGG.

Subscription Ticket for Hogarth's "The Analysis of Beauty", &c.

[After Hogarth.]

[1752]

This woodcut is a copy from the etching which is described with the same title and date, No. 3192. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression occurs on p. 182.

$3 \times 2\frac{1}{2}$ in.

3199. COLUMBUS BREAKING THE EGG. (No. 8.)

COLUMBUS BREAKING THE EGG.

Subscription Ticket for Hogarth's "The Analysis of Beauty", &c.

A Fac-Simile of Hogarth's own Engraving.

Designed by W^m. Hogarth. Jones & C^o. Temple of the Muses, Finsbury Square, London. [1752]

This engraving is a copy from the etching described with the same title and date, No. 3192. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 55.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. John Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 154.

$7 \times 5\frac{5}{8}$ in.

Brit. Mus. Library, 561. b. 27.

3200. COLUMBUS BREAKING THE EGG. (No. 9.)

Columbus breaking the Egg.

[After Hogarth.]

[1752]

THIS woodcut is a copy from the etching which is described with the same title and date, No. 3192. It was prepared to illustrate "The Penny Magazine", 1833; an impression occurs on p. 272.

 $5\frac{3}{4} \times 4\frac{1}{2}$ in.

Brit. Mus. Library, 2093. e.

3201.

A PORTRAIT OF LITTLE WILL, A WAITER AT THE TURK'S HEAD COFFEE HOUSE.

LITTLE WILL, (At the Turks Head Coffee-house.)

[1752]

THIS engraving shows this person in profile, at full length, turned to our left; wearing an apron and having a pair of candle-snuffers suspended at his girdle. He has a foolish expression of countenance, and a weak manner of holding his hands, one within the other, before him.

THIS print was prepared to illustrate "Portraits, Memoirs, and Characters of Remarkable Persons, from the Revolution in 1688, to the end of the Reign of George II.", by James Canfield; 1820, vol. iv., facing p. 256. The volume contains at this place, a memoir of the man whose satirical portrait was thus engraved. The memoir states that he was a waiter at the Turk's Head coffee-house, at that time much frequented for political discussion, and "was in his person a perfect *Ragotin*, of a squat figure, large head, awkward, and very clumsily limbed; and, as if to render himself more particularly noticed, had a trick of continually playing with his thumbs; yet, with all these personal disadvantages, Little Will was a man of sound sense and discernment," &c.

THIS portrait is said to have been taken in the year 1752.

 $4\frac{1}{8} \times 5\frac{7}{8}$ in.

3202.

Vox Populi Vox Dei or the Jew Act Repealed.

[November, 1753]

AN engraving of a landscape, with many figures, among which is that of a Jew, who, his head encircled by the Serpent of Envy, lies prostrate, leaning on bags of gold, and holding the "*Act Repealed*", his legs being inscribed, "*Members and the C—no longer a Support*". He exclaims, "*It was Illtimed all our Ambitious hopes are fled*". A melancholy devil, behind him, likewise leans on the gold, ruminating, and saying, "*Can none of our Friends prevail We'll try next S—s—ns what we can dowlith the new ones*". He refers to newly elected Members of Parliament. The Jew screens his eyes from a vision which shines before him. On a mound is erected the Cross, supported by two angels, and "*Protected by the Eye of Providence*." From below, the Cross is threatened by a "*Mob of Jews & Deists*", headed by "*S—n G—d—n*" and "*L^d B—l—k*" (Lord Bolingbroke). A hand from Heaven

holds a balance; in one scale "*The Gospels*" and "*Mag(na) Charta*" weigh down bags of money, inscribed "1000", "1000", and "1000", respectively, and "*Jews Act of Pa—nt.*" On the ground are "*The Ark Over Set*", a "*Circumcision Knife*" broken, and the priest's vestments cast down. In the distance appears "*London Preserved*". At one corner is a bishop, with "£1000" in front of his mitre, and exclaiming, "*I would blush but cannot Must therefore put the best face on't I can*". "*Cha: West—ly*", on one side, reproaches him thus, "*Thou Mitered Infidel has Dignity made thee forget God*". On the other side "*Wh—t—ld*", or Whitefield the Preacher, says, "*Wo unto You; whose mouths speak great swelling words having Mens Persons in Admiration because of advantage*". Behind them is Sir William Calvert, holding the "*Jew Bill presented by S^r W—m*", and exclaiming, "*The Devil's in the Swine and the Swine in me no seat this bout.*" The bishop stands for one of those prelates who had supported the "*Jew Bill*" of 1753; had the allusion been personal, his name would have been indicated like those of the other persons introduced. Sir William Calvert was Member of Parliament for the City of London, but at the General Election which ensued was rejected on account of his conduct in supporting the Jews Naturalization Bill.

Below the design these verses are engraved:—

“God’s word declares the Jews a Vagrant race
Till they their King Messia’s Laws Embrace
Therefore Deistical attempts are Vain
Still must they Wander Like that Murderer Cain
See how Worth Weighs & Vanity how Light
The Jew Asham’d Lays prostrate at the Sight
Skreens with one hand his Never blushing face
Thus to be foold & Baffled with disgrace
But Hear Ye Deaf and look ye Willful Blind
In Prophetys Messias you may find
The Scepters Gone from Royal Judah’s Seed
The Daily Sacrifice Hath Ceas’t to Bleed
That Temple Honour’d by Our Lord is Razed
And ’mongest the Gentiles his Great Name is praised
Consider this & to your Duty Turn
And Look on him whome you have pierc’d & mourn
Go hear ye Deaf, & Look you Willful Blind
And then you will a Happier Canaan find”.

For the "*Jew Bill*", see many entries in this Catalogue dated 1753, and "*Four Prints of an Election*, Plate I.", No. 3285. For Whitefield the Preacher, see "*Enthusiasm Display’d*", No. 2432. "*S—n G—d—n*" stands for the name of Sampson Gideon, for whom see "*The City up and Down*", No. 3265. For Lord Bolingbroke, see "*Frontispiece to 'The State Juggler'*", No. 1940, and "*Lord Bolingbroke?*", No. 1588. For Sir W. Calvert, see "*All the World in a Hurry*", No. 3270.

9 × 10 $\frac{7}{8}$ in.

3203.

THE GRAND CONFERENCE or the JEW PREDOMINANT.

Printed for Israel de Costor in Bevis marks near the Synagogue. [1753]

AN engraving, showing that round a table are seated a Jew, a Member of Parliament, a peer, a bishop, and a lawyer, consulting about the passing of the Bill for naturalizing Jews in England: a label is placed in the mouth of each person.

The Jew, having produced a purse, says, "*Dare Gentlemen, & my very good Friends Dis be de Puss collected by our Tribe for de great Favour.*" At his feet lies a list of the "*Collections from the West Indies . . . Portugal . . . Holland . . . Metz . . . Prague . . . England . . . &c. . . Total 200,000£.*" The M.P. has seized the purse, and exclaims, "*The Perquisites always prevailing.*" His good genius at his right hand dissuades him from accepting the bribe, by declaring, "*Beware—Thy Good Genius warns thee.*"; on the other hand, his evil genius prompts him, with, —"*Take the Cash my Frind at all Events*". The peer, who sits at the head of the table, declares, "*It comes seasonably to me at this Juncture Circumstion or any thing.*" The bishop, with hands uplifted, cries, "*We have done those things which we ought not to have done.*" The lawyer consoles the prelate with, "*Dont mind that my L—, the Right of presenting is invested in You, & Your Brethren, it's so decreed*".

Below the design these verses are engraved:—

"See G—N, C—S, L—S and B—s by,
 Speak then, Inspector, from Obscurity.
 'Tis such, that pass your L—b—y away
 Borrow by Br—b—y, and by V—c they pay,
 As JUDAS did for pelf betray our Lord,
 Grant Heav'n that they may meet their just Reward!"

At this time, a Bill was depending in Parliament, for naturalizing Jews. It was very unpopular, and many persons believed that some Members of Parliament were bribed to favour it by large sums contributed by Jews. Religious, as well as political parties, were hostile to the measure; the prelates were conciliated by a clause prohibiting a Jew from purchasing or inheriting an advowson, or the right of presentation to any ecclesiastical endowment. This Bill passed through the House of Lords with little observation, but when it was sent to the Commons a violent opposition was made; the bishops were charged with having betrayed the Church, some of them were said to be ready to acknowledge that they had in the matter done those things which they ought not to have done. The two representatives of the Peers and Commons are doubtless the Duke of Newcastle and his brother, Mr. Henry Pelham, who are here, as in other prints, described as recipients of bribes. They favoured the Bill, believing, it was said, that it would increase their influence, and bring the monied interest to their party. For the so-called "Jew Bill" see "Four Prints of an Election, Plate I.", No. 3285, and various entries in this Catalogue dated 1753. For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850. For Mr. Pelham, see "Modern Characters", No. 2829.

"G—n", was Sampson Gideon. The "Inspector" was probably "Dr." Hill, see "Jumpedo and Canning in Newgate", No. 3279.

$13\frac{1}{4} \times 8\frac{1}{4}$ in.

3204.

A PROSPECT OF THE NEW JERUSALEM

[1753]

An engraving, referring to the subject of "The Grand Conference", No. 3203, in which many Jews appear on several eminences, and look with delight at London, or take a "Pisgah sight" of their "New Jerusalem". With those on the nearest eminence is the Lord Mayor or an Alderman, holding the "*Natura-*

lization Bill". On the ground lies a demon pointing to the Jews, and holding a purse of "500000£".

Below the design these verses are engraved:—

"Why, Friend, 'tis here in Print; the year too, See,
One Thousand Seven hundred Fifty Three,
Christ Save us from his Enemies the Jews!
What's this? made free and true born English Jews!
The Devil, Infidels! Hereticks! and Turks!
These can't be English, these are Romish works:
Some Popish Plot to bring in the Pretender;
Pray Heaven guard our glorious Faith's Defender!"

Numb'. Chap. xxxii. "Let this land, be given unto thy Servants, for a Possession:"

While the "Jew Bill" was pending, the Court of Common Council of London sent a petition against it; at the same time another petition, signed by several merchants, traders, &c., prayed that the Bill might pass. It passed in June, 1753, having been supported by the "*two brothers*," i.e., the Duke of Newcastle and Mr. Pelham, who, in this design, are standing on a distant hill, and are perceived by the Jews, who smile gratefully on them. It is intimated, by the actions of the various persons, that the purse was in part, at least, intended for the two brothers. The Bill was very unpopular, especially when it was discovered how many of the merchants, traders, &c., who had petitioned in its favour, were either Jews or their dependents; on December 4, 1753, it was thought expedient to repeal it.

For the so-called "Jew Bill", see "Four Prints of an Election, Plate I.", No. 3285, and various entries in this Catalogue dated 1753. For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850. For Mr. Pelham, see "Modern Characters", No. 2829.

$9\frac{1}{8} \times 12\frac{1}{8}$ in.

3205.

THE CIRCUMCISED GENTILES, OR A JOURNEY TO JERUSALEM.

Issachar Barebone jun^r Inv^t et Sculp. Sold by Moses in Cheapside Price 6^d
[1753]

AN engraving, referring to the subject of "The Grand Conference" No. 3203, and showing a Jew mounted on an ass, with a bishop seated behind him. The Jew has before him a box, labelled, "*ISRAEL'S Court Plaister for Green Wounds*"; and is pointing derisively to the bishop, while he cries, "*Me am Naturalize and have Converted mine Broder dat is behind*". The bishop has the "*TALMUD*" under his arm, and remarks, "*We have erred and stray'd from thy ways like lost Sheep*". The "*NEW TESTAMENT*" is lying on the ground. The ass announces, "*I have the honour to represent my Country Gratis, which is more than my Leader can say*." This leader, who is guiding the ass by the halter, remarks, "*I dont know how it fares with your Brother behind but this I am sure of that if Circumscision agrees as ill with him as it does with me he wont keep his SEAT long*." He holds a purse of "100,000", and a paper of "*Circumscision Salve*". On the ground lie two papers, severally marked, "*General Election*", and "*JEW'S . . . 96 CHRISTIANS 55*". In the distance is seen the dome of St. Paul's. In this, as in other prints on this subject, it is intimated that votes in favour of the naturalization of the Jews were procured by bribery. The bishop is introduced because many of

the prelates were in favour of the Bill, and were much censured as having apostatised from their religion.

Below the design is engraved:—

“And in every Province, and in every City withersoever the King's Commandment and his decree came, the Jews had Joy and gladness, a feast and a good day; and many of the People of the land became Jews, for the fear of the Jews fell upon them.—*Esther*, Chap. viii. verse 17.”

The “Jew Bill” passed the House of Commons in June, 1753, and was repealed in December, 1753. The Parliament was dissolved, and a General Election ensued. The Bill had been carried by 96 to 55 votes.

For the so-called “Jew Bill”, see various entries in this Catalogue dated 1753, and “Four Prints of an Election, Plate I.”, No. 3285.

$7\frac{1}{2} \times 9\frac{1}{4}$ in.

3206.

THE *Jews* Triumph, and *England's* Fears, set forth, in the popular Clamour raised in *Great-Britain* against an Act of Parliament to be passed in favour of the *Jews*, in 1753, permitting them to be naturalized, on advancing large Sums of Money.

The Circumcized Gentiles : *Or*, a Journey to *Jerusalem*.

Numb. 282.

[1753]

THIS broadside contains woodcut copies of “A Prospect of the new Jerusalem”, with the title altered as above, and “The Circumcised Gentiles”; see these titles, Nos. 3204 and 3205. The latter is an unaltered copy, but to the former one or two significant additions have been made. Over the heads of the “*Two Brothers*” is “500,000*l.*”; and at the foot of the alderman is placed “*Cal—vt* 100,000*l.*”, intimating that the brothers Pelham had been bribed by the sum marked over their heads, and that £100,000 had been given to Alderman Sir William Calvert, brewer, and Lord Mayor, for his favour and influence in support of the “Jew Bill.” In the sky are inscribed these lines:—

“*The Devil, growling on the Ground,
Laughs at an Hundred Thousand Pound.
Says, twice Five Hundred Thousand is their Merit,
And Brothers must that Sum inherit;
Ca—vt, his Hundred Thousand must Content,
He has well Done, but he will soon repent.*”

This prophecy was fulfilled. In the respective Elections, Sir William Calvert was, in 1747, at the head of the poll with 3806; in 1754, he was at the bottom with 2650; *i. e.*, at the election which at the date of this satire was on the eve of taking place. For the so-called “Jew Bill”, see the entries in this Catalogue dated 1753, and “Four Prints of an Election, Plate I.”, No. 3285. For the Duke of Newcastle, see “The Noble Game of Bob Cherry”, No. 2850. For Mr. Pelham, see “Modern Characters”, No. 2829. For Sir W. Calvert, see “All the World in a Hurry”, No. 3270.

These woodcuts are surrounded by letterpress alluding to the subject, and intimating that the Members of Parliament who voted for the “Jew Bill” would probably suffer at the ensuing general election.

1. $9 \times 11\frac{5}{8}$ in.

2. $8\frac{7}{8} \times 11\frac{1}{2}$ in.

3207.

A SATIRE REFERRING TO THE JEWS NATURALIZATION BILL.¹
 "2 Bones OR POOR Puss taken in"

Pub^d. for Mr. Arames (?) Spreadwell att Paris.

[1753]

THIS is an etching, and appears to represent a court of Justice, with the characters supported by beasts, under the presidency of the Lion as king, or chief judge. The Lion sits on an elevated bench and cries, "*Egad you Bears Love to holdfast*"; the Leopard, as an official with a long staff, reclines at the side of the Lion's throne or chair, and says, "*a Place is a Place & every one should make the most out*". Near the last speaker the Horse reclines, saying, "*Yes my Brothers like the Family we have a retaining Faculty*". Near the seat of the Lion is a large box, marked "*Strong Box*", which is locked; on the top is a Bear, saying, "*Is he fled, 'well he took care to be Post Pay'd*". Next to this Bear is a large Ape, who remarks, "*Theres many of our Kindred raised to Preferment*"; in front of the "*Strong Box*" is a Fox, apparently acting as Clerk to the Court, with a pen behind one of his ears, wearing spectacles, busily plucking two chickens, which lie on a table before him, and saying, "*These are my Perquisites*". A Stag, standing before the Lion, says, "*and his Son Gedeon Threst Wheat by y^e Wine press & hid it from y^e Medinites*". This may refer to Mr. Sampson Gideon and his alleged nefarious proceedings with regard to Lotteries, see "*A Stir in the City*", No. 3265, and "*The City up and Down*", No. 3266.

Below this portion of the design a Dog and a Cat are quarrelling about two bones, one of which is inscribed "*£20 —*" the other "*Nat——l——on Bill*". The Dog, grasping the bones, says, "*These are no Bones for you to pick*"; the Cat snarls, "*It is hard one cant have a tast for ones Money*". Behind the Dog is a box (?) inscribed, "*2 Bones OR POOR Puss taken in*".

In the distance is a very faint outline of a landscape, comprising water, probably intended for the English Channel, as, on the nearer side is "*Dover*"; a mouse (?) runs along a road (?) on the distant side of the water; near this is "*post pay'd*", and "*a l——e*". In the distance is a fortified town, inscribed "*Paris*". See "*The Grand Conference*," No. 3203.

9 × 7 in.

3208.

THE JEWS SHAVING THE PARL'M'T OR THE KNOW^g ONES
 TAKEN IN

*Publish'd according to Act of Parliam for Tim: Barber at y^e Dexterous Trimer
 over the Water.*

[1753]

AN engraving of a barber's shop, comprising a group of men standing round a person who is about to be shaved, and making various remarks. The barber says, "*Have Patience Gentlemen, & we will shave you all out of the Realm*"; a man behind cries, "*Long live Solomon the Second*", another says, "*Money Wise King of the Jews*", a third cries, "*New Crucifie Christ again*". At one side a High Priest, addressing the Duke of Newcastle, says, "*I hope your (Grace) will petition the King for a Temple*"; near him is the Duke saying, "*What Mighty Ills have not been done by M——?*" At the other side is the Duke of Cumberland, standing

¹ See "*The Jews shaving the Parl'm't*", No. 3208, and other entries in this Catalogue, dated 1753.

near two seated persons, one of whom observes, "*They will Circumcise us next*"; to which a Jew who is powdering a wig replies, "*& make a new Jerusalem*". The Duke of Cumberland declares, "*Ha! that's true, and I'm sure I have none to spare*". The other observes, "*It is to late to repent we may thank the D—of N—stle*".

We have here intimations that bribery influenced votes in favour of the "Jew Bill", and that the Duke of Newcastle supported the measure for the sake of a bribe. "Solomon the Second" was George the Second.

For the "Jew Bill", see entries in this Catalogue dated 1753, and "Four Prints of an Election, Plate I.", No. 3285. For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850. For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646, and, for the particular remark of that personage, see "Publish'd for M^r Foreskin", &c., No. 3209.

$3\frac{1}{2} \times 9$ in.

3209.

Publish'd for M^r Foreskin at the great pair of Breeches in the Parish of Westm^{ter}:

[1753]

IN this engraving, a Jew is kneeling before a chest of money; a messenger addresses him, "*My Master wants the Money*". The Jew demands, "*Where's the BILL*"? Another messenger says, "*Hear, I have Brought the Bill*". Two Jews behind are conversing; one says, "*We can buy Estates now*"; the other adds, "*Ah, and have Places too*".

A woman asks the Duke of Cumberland, "*Can you bear Circumcision youl have nothing left then*". He replies, "*Whats that to me it cant do me much Harm*".

A person holding up fish, and having other fish suspended at his belt, says, "*These cost me Money*". A nobleman, the Duke of Newcastle, has his hand on "*a List of Mone(y)—*", points to a chest of money, and says, "*Behold? the Bill pays all*".

The fisherman may be intended for any placeman, perhaps Mr. Henry Pelham, who is generally linked with his brother; he remarks that he has paid for his place, and is comforted by the promise that he will be amply repaid by the money he will receive for support to the "Jew Bill".

For the "Jew Bill", see many entries in this Catalogue dated 1753, and "Four Prints of an Election, Plate I.", No. 3285. For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646, and, for his speech, "The Jews shaving the Parl'mt", No. 3208. For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850. For Mr. Pelham, see "Modern Characters", No. 2829.

$12\frac{3}{4} \times 8\frac{1}{4}$ in.

3210.

The Commitee of Ald—m—n

[1753]

AN engraving, little more than an outline, showing six aldermen seated at a table, on which are pipes and glasses. Labels proceed from each of the men's mouths. The speeches are rhymed, as follows:—

*"The Brother Kings alik in Feather
are both turn'd out of the House together".*

Alderman Ironsides, whose coat is decorated with a sickle, a small box? &c.,

and who, at this time, was Lord Mayor elect, says, pointing to Sir Crisp Gascoyne, Lord Mayor:—

*“ On my Brother King they run their Rig
with the rope, Meddal & Tye Wig ”.*

Sir Crisp Gascoyne, who wears a miniature round his neck representing a gipsy's head (?), says:—

*“ The Prince of Darkness gave me pelf,
to serve the Gipsej and my Self ”.*

When Mary Squires the gipsy was condemned to death for robbing and ill-using Elizabeth Canning, Sir C. Gascoyne, who disbelieved the evidence, instituted inquiries by which he established the gipsy's innocence, so that in the end Canning was transported; but, during the investigation, obloquy of every kind was heaped on him by those who believed Canning's tale. She is shown here standing behind his chair, and protesting:—

*“ Why faith you have Cast me now outright
not by the Truth but by your Might ”.*

Another alderman says:—

*“ Why faith my Friend to tell you true
for a good bribe, I'd Ene turn Jew ”.*

Another alderman declares:—

*“ Give me my Bottle, tiss a Sin
to let a Jew Cut Your foreskin ”.*

Another, looking out of the picture, appeals:—

*“ Spectatators look & here behold
the powerfull works of Magick Gold ”.*

A dog is contemptuously treating the “*Jew Bill*”, which lies on the ground, and he barks out, “*This for your Circumcision Bill*”.

The chief object of this design is to aver that bribery procured support for the “*Jew Bill*”, and confirmed Sir Crisp Gascoyne in his defence of the gipsy.

For Sir C. Gascoyne, see “*A Stir in the City*”, No. 3266. For the affair of Mary Squires and Elizabeth Canning, see “*A T(ru)e Draught of Eliz: Canning*”, &c., No. 3211. For the “*Jew Bill*”, see the many entries in this Catalogue dated 1753, and “*Four Prints of an Election, Plate I.*”, No. 3285.

$11\frac{1}{2} \times 7$ in.

3211.

A T(ru)e Draught of ELIZ: CANNING, with the House she was confined in, also the GYPSIES Flight, and Conversing with the INSPECTOR GENERAL of Great Britain.

[1753]

THIS sheet comprises five distinct engravings on one plate. 1., is described as “*A View of the Front and Back of S. Wells's house at Enfield Wash, where E. Canning deposed she was confined from y^e 1st to y^e 30th. of January, 1753. R. R. the great Road to Hertford. L. a Lane. O. the Window thro' which she said she escaped. W. W. the Loft, her pretended Prison.*” 2., gives a back view of the above-mentioned building, a small cottage of three floors with dormers in the sloping roof; “*w w*” indicates a long low adjunct, or lean-to at the back of the house, raised slightly above the level of the ground, and having a window which is close to, *i. e.*, within handreach of “*L*”, the road.

3. Shows an old woman astride on a broomstick and galloping rapidly through the air; she wears a cloak, broad-brimmed hat and an apron; her boots have very high heels. She says, with a grin, "*I can be at Abbotsbury & Enfield Wash both at one Time.*" Three countrymen are looking at her with astonishment, one of these says, "*The Witches Act must be put in force again.*", another cries, "*There she goes.*" This design is described below as "*E. Canning vindicated, or M. S—s y^e Gypsies Flight to Enfield Wash.*" "*M. S—s*" was Mary Squires, see below.

4. Shows the interior of a room, where a tall old woman in a steeple hat and with a grotesquely caricatured face is conversing with a gentleman, he leans on a chair; a fire burns in a grate behind the woman, on our right. Below is "*The Gypsy conversing with y^e Inspector General of Great Britain.*" The room appears to be dark. The gipsy is Mary Squires, the "*Inspector-General*" is Dr., or Sir John Hill. The figures are very similar to those described under "*Behold the Dame*", &c., No. 3212, which design appears to be adapted from that now in question. The picture of the Mansion House, and the drawing of Hill's castigation are not in this design. Hill holds his left palm to the gipsy. She has been telling his fortune by chiromancy.

5. A portrait of "*Elizabeth Canning from (t) he Life.*" In the lower corner on our right is "*140.*" This number appears to refer to the entire sheet of engravings. The portrait is enclosed by an oval frame; the face is in three-quarters view to our right, the eyes look in the same direction and slightly downwards; the figure is shown to the waist, and clad in a white cap tied closely under the chin, a neck-kerchief covers the shoulders; the gown is laced together across the woman's flat chest.

Elizabeth Canning was a girl of eighteen, whose alleged abduction, and the ill-treatment which, it was said, had accompanied it, formed the subjects of a protracted inquiry, and produced much popular excitement at this period. On the 6th of January, 1753, an inquiry was issued in "*The Daily Advertiser*" to the effect as follows:—"Whereas Elizabeth Canning went from her friends, between Houndsdith and Bishopsgate, on Monday last the 1st instant." The person and dress of the girl are described, and a reward is offered for news concerning her. Further, it is suggested that "she was forcibly taken away by some evil-disposed person, as she was heard to shriek out in a hackney-coach in Bishopsgate-street." As the girl's mother was reputed to be respectable, and E. Canning herself had conducted herself well in domestic service, much interest was taken in the fate of the latter by the neighbours of the family; a large reward was offered for her recovery, and many methods were tried to obtain news of her—gaols, hospitals, and other places were searched, but every effort was in vain.

On the 29th of January the girl was reported to have arrived home in a miserable condition, and to have given the following account of her absence. That on January 1, at ten o'clock p.m., two men met her nearly opposite the gate of Bethlehem Hospital, in Moorfields, robbed her of money, hat, gown, and apron, beat and dragged her for a considerable distance, until, recovering from the violence she had experienced, she was able to walk alone; the captors took her to a house where they found an old gipsy woman, and two young women. The former endeavoured to persuade E. Canning to become a public prostitute, but she refused to comply with this suggestion. On this the old woman cut off the girl's stays and took them away, one of the men stole her cap; then both the men left the place; the old woman forced E. Canning upstairs to a back room, which was like a hayloft, and without furniture, here she was locked up, and threatened, in case she gave an alarm. In this room Canning alleged that she was, until the afternoon of Monday, January 29, imprisoned without sustenance, except bread and water. At this date she escaped by breaking out of a window in the loft, and she then walked back to her mother's house in a weak condition, as described above. On being interrogated as to her adventures, the girl averred that

the place of her confinement must have been on the Hertford road, because she had seen the coachman go by who drove her mistress to Hertford; she added that she had heard the name of Wills, or Wells, mentioned in the house. On this, some one who came to see her declared that Canning must have been in the house of "Mother Wells" of Enfield Wash, a place of bad reputation. Her friends determined that Canning should make an affidavit on describing the circumstances, in order to cause the apprehension of "Mother Wells". A warrant was granted, and the girl was taken to Wells's house, accompanied by several friends. She declared that among the persons found there, she recognized a gipsy as the old woman who cut off her stays, and that Lucy Squires and Vertue Hall had stood by while that was done. The party was charged before a justice of the peace, who dismissed all of them except the gipsy, Mary Squires, and "Mother Wells", one of whom he committed to prison, as having been sworn to by the girl as the robber of her stays, and the other he committed for keeping a disorderly house. Not satisfied with this decision, Canning's friends applied to Sir John Fielding, at Bow Street, and he issued a warrant for the apprehension of Vertue Hall, who, however, on being taken into custody, denied that she had ever seen Canning, and averred that no robbery like that specified had been committed in the house since she had been there. Hall persisted in these declarations for six hours, until Fielding threatened to send her to prison, and advised that she should be prosecuted as a felon. She then made a disclosure agreeing with Canning's statements. On this, Mary Squires and Susannah Wells were indicted, the former for robbing Canning, and the latter for concealing Wells, knowing that she had committed the robbery. When the trials of these persons took place, witnesses swore that Squires was at Abbotsbury, near Dorchester, with George, her son, and Lucy, her daughter, from the 1st of January till the 10th of that month. Another witness swore that he remembered Squires at Coon near Salisbury, on January the 14th. A third witness declared he had seen Squires, whom he knew quite well, during three weeks previous to her apprehension, going from house to house in the neighbourhood of Waltham Cross and telling fortunes. Wells, in defence, declared that she had never seen Canning until she was herself captured, and likewise alleged, as to Squires, that she had known that woman but eight days before they were both arrested. The jury found them guilty, and they were condemned, Squires to death, Wells to be branded, and imprisoned for six months.

Strong controversy had been aroused during these inquiries and the trial to which they led. Henry Fielding took the lead in favour of Canning, and "Dr." Hill supported the gipsy, Squires. Some inaccuracies in the description given by Canning of the place in which she swore she was incarcerated were noticed, and proved. Sir Crisp Gascoyne, the Lord Mayor, who interested himself for the gipsy, procured a pardon for her. Not content with this, the party opposed to Canning indicted her at the sessions for perjury. On this, Canning's friends indicted the witnesses from Abbotsbury for the same crime. The grand jury threw out both these bills, but, at the following sessions, the indictments were renewed, and true bills found against both parties. Canning's friends concealed her until she was forced, by a writ of outlawry, to take her trial. In September, 1753, the Abbotsbury men were tried, and, no evidence being presented against them, acquitted. In May, 1754, Canning was tried for perjury in swearing that she had been robbed by Squires. Witnesses proved the whereabouts of the latter and her son from December 29, 1752, and, on the road by Tottenham, on the 23rd of the following month. These witnesses fully accounted for the time of the gipsies between these dates, and indicated the route they had taken from South Parret, in Dorsetshire, to Tottenham. Great discrepancies were proved to exist between the description Canning gave of her prison and the actual room which she had identified as that place. Fortune Natus swore that he and his wife lay in the very room, Judith Natus deposed to the same effect, and other witnesses

proved that these persons lived in the house. After counter depositions to great length, the trial lasting eight days, the jury convicted Canning of perjury, with a recommendation to mercy. She was transported, but afterwards released. Subscriptions being raised in her favour, she became a schoolmistress, and married in America, where she lived with a good reputation.

Popular animosity was strongly excited against Sir C. Gascoyne, who had been the chief instrument of the respite and pardon of the gipsy. He was attacked in the streets, his coach windows were broken, and his life was threatened. The people supposed that one of the gipsy's sons had been in the service of Sir C. Gascoyne for many years, and that he was acquainted with a secret offence of his master's, fear of a revelation of which compelled the latter to exert himself in favour of the gipsy. See "Portraits, Memoirs, and Characters of Remarkable Persons", &c., by James Caulfield; 1820, iii., pp. 108-148, which comprises a tolerably full account of this case. See likewise, in this Catalogue, "The Com-mite of Ald—m—n", No. 3210; "Behold the Dame", &c., No. 3212; "The Conjurers", No. 3213; "The Gipsy's Triumph", No. 3214; "The City up and Down," &c., No. 3265; "A Stir in the City", No. 3266; "The Liveryman's Levee", No. 3267; "The P—nt—ry Race", No. 3268; "All the World in a Hurry", No. 3270; "Jumpedo and Canning", &c., No. 3279; "Adm^l. Byng's last Chance", No. 3569. The print styled "Truth will come out", &c., No. 3216, supplies a probable solution to one part of this case.

For Dr. John Hill see "Le Malade Imaginaire", No. 3184.

The whole plate, $16\frac{1}{4} \times 17\frac{3}{4}$ in.

1. $4\frac{3}{8} \times 8\frac{1}{2}$ in.
2. $3\frac{1}{8} \times 8\frac{1}{2}$ in.
3. $7\frac{5}{8} \times 8\frac{5}{8}$ in.
4. $7\frac{5}{8} \times 8\frac{1}{2}$ in.
5. $7\frac{5}{8} \times 8\frac{1}{2}$ in.

3212.

*Behold the Dame, whose chiromantic Pow'r,
Foretells th' auspicious, or th' unlucky hour,
And warns the world, what wonders may befall,
To H—ll to Virtue or to Justice Hall.*

Published according to Act 1753.

[1753]

THESE verses are engraved below a print which has been adapted from No. 4 in "A T(ru)e Draught", &c., No. 3211. Over the print is the gipsy's prophecy:—

"The Checquer'd World's before thee—go—farewell
Beware of Irishmen—and Learn to Spell."

The design shows an interview between Dr. or "Sir" John Hill and the gipsy, Mary Squires. Over his head is the print, noticed already, as "A Night-Scene at Ranelagh", No. 3183. She is pointing to a picture of the Mansion House, and addressing him in the words which are over this design. Brown, who chastized Hill, was an Irishman. In the remarks made on this quarrel by Hill in his "*Inspector*", he charged Brown with not knowing how to spell. The case of Elizabeth Canning occasioned a great controversy, in which "Dr." Hill engaged, see "The London Advertiser", March 10, 1753, taking the part of the gipsy, Mary Squires. See the above-named entry, and the references which it contains to other satires on the subject, likewise "The Gentleman's Magazine", 1753, p. 107. "Vertue Hall" is referred to in the above verses.

Mary Squires, tried and found guilty of stealing the clothes of Elizabeth Canning. P. 2.

ning, and ill-treating her, was condemned to death. Sir Crisp Gascoyne, believing that much of the evidence against the gipsy was false, instituted searching inquiries, all of which tended to confirm his opinion of her innocence, and suggested the entire falsity of Canning's story. Canning's friends, however, persisted in believing her; they upheld her in every way; they sustained the prejudices which existed in her favour, and loaded Sir Crisp with reproaches. The public took part with the friends of Canning; ridicule and censure were poured on the heads of Gascoyne and Hill. Truth, however, prevailed, the innocence of the gipsy was established, and she was reprieved. Canning was prosecuted and transported.

This print was published while the current of public opinion ran strongly against the Lord Mayor and "Dr." Hill, and the prophetic powers of the gipsy are, by the artist, supposed to be unable to resist the influence of truth, and Squires is compelled to foretell evil to those who upheld her cause.

That this is a copy, reversed, from No. 4 in "A T(ru)e Draught", &c. as above, is proved by the fact that Hill is holding out his right hand to the gipsy, which is contrary to chiromantic practice.

There is another illustration of this subject, described, as follows, by Mr. Edward Hawkins, from an impression formerly in the collection of Mr. T. Haviland Burke; it is entitled "The Egyptian and Canningite Contest". This miserably executed print was prepared by the partisans of Elizabeth Canning, who is there represented accompanied by an angel, who comforts her by saying, "*Fear not, Envy nor Malice shant hurt you.*" Canning exclaims, "*The Lord knows I am innocent.*" Envy standing near, remarks, "*I have orders from the Queen to destroy you, but your innocence protects you from my Fury.*" Justice says, "*I shall meet the Jipsy again, I hope.*" A bystander remarks, "*Justice is blind, but not so blind as the Jury.*" The Devil, who appears below, cries, "*I have no power to hurt her.*" On the other side of the design is the king of the gipsies, who avers "*My honour lays at stake if I dont cast her.*" Mary Squires, the gipsy, replies, "*Fear not, my liege, I will summon all the fiends in hell to my assistance.*" Before them a person announces, "*Great news from Enfield wash,*" and round a gallows, called "*the Jipsys right,*" a number of boys shout, "*Huzza, Canning for ever. Down with the Jipsys.*" An imp above holds halters as "*a present from the Jipsys to the Jury,*" and exclaims, "*Give me my due and that is all the Jipsy crew.*" Gascoyne was called "King of the Gipsies". The blind Justice was Sir John Fielding.

7 × 7 $\frac{7}{8}$ in.

3213.

THE CONJURERS 1753

*Drawn from the life by the Right Honourable the Lady Fa—y K—w Pub^d
accord^g the Act P^r 6^d.* [1753]

AN engraving showing the interior of a room. Within a circle drawn on the floor stands Justice Henry Fielding, the scales of "*ASTREA*" in his pocket, his hand supported on the sword of Justice.

Likewise within the circle stand, as if by it protected against witchcraft, Sir Crisp Gascoyne, the Lord Mayor, his state collar being round his neck, and "Dr." John Hill, the clyster-pipe of "*GALEN*" in his pocket; the latter points to the gipsy, Mary Squires, whose cause he advocated, while Fielding points to Elizabeth Canning, whose story he had eagerly defended. Two pictures hang on the wall; 1, a view of the Mansion House, London, then recently erected; and, 2, a view of the old College of Physicians, comprising, likewise, a mortar, a dried and stuffed skin of a crocodile, a human skeleton, and a stuffed ostrich; between the pictures is suspended the regalia of the City of London. On the ground is a bottle, labelled "*ANOTHER*"

BOTTLE," alluding to the "Bottle-conjurer"; see "The Magician", No. 3022.

Beneath, these verses are engraved:—

"When one head has a Cause in hand,
A Cause it cannot Understand;
Auxilliarys must be good,
To make the Matter understood:
Three Conj'ers sure must find y^t out,
Which, one, might ever hold in Doubt."

The three "conjurers" enclosed by the circle had been very conspicuous in the controversy occasioned by the narrative of Elizabeth Canning, and the judicial proceedings connected with it.

For Fielding, see "Jumped and Canning in Newgate", No. 3279; for "Sir" or Dr. John Hill, see the same; for Sir C. Gascoyne, see "A Stir in the City", No. 3266; for the affair of Canning, see "Behold the Dame", &c., No. 3212, and "A T(ru)e Draught of Eliz. Canning", &c., No. 3211.

"The Gentleman's Magazine," 1753, p. 203, states the publication of a print styled "The conjurers and the gypsy. 6^d."

$13\frac{1}{8} \times 8\frac{1}{8}$ in.

3214.

The Gypsy's Triumph.

[1753]

AN engraving, showing Sir Crisp Gascoyne, Lord Mayor, seated, hand in hand with Mary Squires, the gipsy, both borne in triumph on the shoulders of four gipsies or witches, each carrying a besom. Labels proceed from the mouths of the several parties, travestying speeches in "Macbeth." Sir C. Gascoyne says, "*I dare do all that may become a Man Who dares do more is none.*" Mary Squires declares "*Sweet Mercy is Nobility's true Badge*". The first gipsy says "*tho his Bark could not be lost, Yet it has been Tempest tost*". Gipsy the second promises "*I'll give Thee a Wind*". Gipsy the third declares Gascoyne to be "*Less than a Senator, Yet Greater*". Gipsy the fourth exclaims "*All hail my Sovereign, all Hail.*" Below the design these verses are engraved:—

"Behold the Man who thought it no Disgrace,
To save the Sovereign of the Lapland Race.
His power by Magic joind may still the Rage
Of Lyes, But who can Envious Wrath Aswage."

This print must have been published after the exertions of Sir Crisp Gascoyne had been crowned with success, and the gipsy had been reprieved; he then, notwithstanding the wrath with which his opponents assailed him, and the tempests of fury which had tossed him, brought his bark to a safe harbour and stilled the rage of his lying slanderers.

For Sir C. Gascoyne, see "A Stir in the City", No. 3266; for Mary Squires, and the affair of Elizabeth Canning, see "Behold the Dame", No. 3212, and "A T(ru)e Draught of Eliz. Canning", &c., No. 3211.

The publication of this print is recorded in "The Gentleman's Magazine," 1754, p. 295. Likewise "Six Scenes in Canning's Story", probably the print styled "A T(ru)e Draught", &c., No. 3211.

3215.

THE TWELVE ALLS.

Pub according to Act of Parl^l 1753

[1753]

AN engraving of the interior of a room, with numerous figures, as described by verses engraved below the design, and comprising characters, who are said to accomplish facts as described in the verses:—

“I rule *All* says George as he sits on the Throne;
 I beat *All* says William¹ my Fame is well known,
 I pray for ye *All* says the Bishop well See’d
 I plead for ye *All* says the Lawyer well Fee’d,
 I provide for ye *All* says the Farmer so stout,
 I cure *All*, says R—ck² have ye P—x, Itch or Gout.
 I take ye *All* in the old Usurer cries,
 I pay *All* demands the poor Tradesman replies,
 Quoth the Rake I sw—ve *All* that I meet in my Way
 I p—x *All* quoth Fanny, so blithsome and gay
 I please *All* with mirth, says the fam’d Harlequin,
 I end *All* says Death, and so thus ends the Scene.”

The king sits snirking, in full dress, on his throne; the Duke of Cumberland swaggers, and holds a leading staff; the bishop raises both hands, as if affecting extreme admiration of the king; the lawyer appears to be arguing; the farmer is very big, and wears a belt with a huge buckle; Dr. Rock is a little man in a long laced waistcoat, a paper marked “*gloriosus*” protrudes from his coat pocket, he holds a phial labelled “*glutinans*”; the usurer grasps at money lying on the table which is before him; the tradesman has coins in his hand; the rake is very lean, and leers at “Fanny”, who stands at his shoulder; harlequin is capering; Death flourishes his dart, and is about to close the scene with a curtain.

13 × 8½ in.

3216.

Truth will come out or *Miss in her Month*.

[1753]

THIS is a photograph from an engraving which displays the interior of a poor room, with two latticed windows in the roof; a cloth, by way of curtain, hangs before the single window, the low door is secured within by means of a chair tilted back so as to lodge under the lock, a bar of wood secures the door completely; an ill-furnished bed is in the background, three broadsides with woodcuts hang on the walls, one of these is entitled “*The Bottle Conjurer*”, and comprises a woodcut of a bottle in the neck of which stands a funnel.³ Another broadside has a woodcut of a pillory, and the title “*A true account of the notified Lingard who swore away the innocent Life y^e unhappy Mr. Coleman.*” On the third broadside, is a cut showing a woman in bed; three rabbits are near the foot of the bed, a second woman stands near holding up her hands in surprise; the title is “*The Guildford Rabbit Woman a New Ballad*”:—See “*The Surrey-Wonder*”, No. 1778, and the references to other illustrations of this subject which it comprises. On the floor in the room is a tract, styled “*The Tryal of*

¹ The Duke of Cumberland, see “*Dinah relates her distresses*”, No. 3646.

² For Dr. Rock, see “*A Harlot’s Progress*, Plate V.,” No. 2091.

³ See “*The Bottle Conjurer*”, No. 3026, and other entries with the same date.

Rich Hathaway for a Cheat in Pretending to be bewitched and to have fasted eleven Weeks".

A young woman sits in a chair on our left, with her hands crossed in her lap in the manner of pregnant females, and looks at a man who occupies a chair near a table in the middle of the room. The latter holds up a bottle, in which is a human fœtus, and says "*The Juice of S——ne. has done the Jobb.*" A second woman who stands between the seated persons and is the mother of the female, replies to the man, "*ay ay that & the Pills have sav'd my Child's Honour.*" The younger woman rejoins,—"Yes Mammy & we shall raise money from the credulous World in reward of my Virtue". On the table lies a paper inscribed "*Instructions what you are to swear, take care to burn them as soon as you have got them by heart.*" Near this are a medicine bottle and four boxes of pills, one of the latter is labelled "*Hooper's Female Pills*".

Below the design are engraved the following lines:—

"When Girls kiss without Licence from Parson & Proctor,
The Lover sometimes takes upon him the Doctor,
By whose vile Prescriptions, the Child is forbid Life,
The girl saves her Credit, and cheats the Poor Midwife".

This design refers to the affair of the gipsy, Mary Squires.¹

$11\frac{1}{2} \times 8$ in.

3217.

THE ANALYSIS of BEAUTY. Plate I. (No. 1.)

ANALYSIS of BEAUTY. Plate I.

*Designed, Engraved, and Publish'd by W^m. Hogarth, March 5th. 1753,
according to Act of Parliament.* [1753]

THIS engraving, designed as an illustration of Hogarth's essay, "THE ANALYSIS OF BEAUTY. Written with a view of fixing the fluctuating IDEAS of TASTE,"² comprises a design in the pictorial manner, surrounded by a framework of diagrams, each in a separate compartment and having a reference number as described below. The essay fully describes the central portions of the design, which represents a statuary's yard, and the diagrams which surround it. These elements are referred to here according to their positions on the plate, beginning in the upper corner, on our left of the central portion, or pictorial design which represents the entrance and courtyard of a building.

On a bracket fixed to a wall of a building which occupies one side of the open space represented in the central design, and respectively numbered "82" and "72", are two sculptured busts of young females, intended to represent "the goddess Isis, the one crowned with a globe between two horns ('72'), the other with a lily"; below this is "4", "the bust of the Hercules" (Farnese), and, under the latter, a large board, or canvas, is placed at an angle, leaning against the busts and bearing three diagrams, each showing a view of a human leg, taken from an anatomical figure, being Nos. "67", "65", and "66". The first Hogarth took as an example of rigidity in form; see chapter x.

¹ See "A T(ru)e Draught of Eliz: Canning", &c., No. 3211, and the references it comprises to other entries on this subject.

"Miss in her Mouth", is the name of a print the publication of which is recorded in "The Gentleman's Magazine," 1754, p. 295.

² See (562. b. 19.), "London: Printed by J. Reeves for the AUTHOR, and Sold by him at his house in Leicester-Fields. MDCCLIII."

of the "Analysis", the second supplies a type of serpentine lines of beautiful form; it was copied from Cowper's anatomical figure; see the same chapter; the last was "taken from nature, and drawn in the same position (as the others), but treated in a more dry, stiff, and what the painters call *sticky* manner." Near this board is a "figure" like a leaf "taken from an ash tree", "growing only like an excrescence", without a number; see chap. xi. In front of the board lies "68", a human leg in a stocking, with a buckled shoe on the foot, divested of serpentine lines, the ankle being swollen, the calf wasted so that the sides are nearly parallel; see chap. xi.

On a tall and massive pedestal in the mid distance, beyond the board, is "3", a back view of the Hercules Farnese, or "The Hercules, by Glicon", "which hath all its parts finely fitted for the purposes of the utmost strength"; see chap. i. Below this is a group comprising "6", a front view of an antique statue, the Antinous of the Vatican, the swaying in the body of which Hogarth exaggerated to suit his argument, and "7", a whole length figure of one Essex, a dancing-master, the artist's contemporary, standing stiffly, and straight upright, after the manner of his class, and dressed in a full-skirted coat with lapels and huge cuffs, a bag-wig, stockings, knee breeches, and shoes. This man is in the act of addressing the statue with advice as to the carriage of its body. "If a dancing-master were to see his scholar in the easy and gracefully-turned attitude of the Antinous he would cry shame on him, and tell him he looked as crooked as a ram's horn, and bid him hold up his head as he himself did"; see the "Preface" to the "Analysis", and "Hogarth Illustrated", by John Ireland; 1791, i., p. lxxiii:—"Of this ancient *grace*, opposed to the modern *air*, he (Hogarth) could not have selected better examples than numbers 6 and 7, where Mr. Essex, an English dancing-master, places himself in such an attitude as he thinks the sculptor ought to have given the Antinous, who he is ludicrously enough handing out to dance a minuet." In the centre of the background is "9", the group of statues called "Laocoon and his Sons" standing under a tripod of scaffold poles which are bound together at the top; from the apex of the pyramid thus formed a rope and pulley are pendent; see chap. iv. Next is "13", a statue of Venus standing, looking to our right, two doves are at her feet on the pedestal, a serpent is twined about the stump which supports the figure; see chap. x. Below this is "21", a recumbent statue of a Sphinx; see chap. vi. In front is "54", the antique torso of Hercules, commonly called "Michael Angelo's Torso", with "A" on its left side; see chap. iii.

No. "107" is a statue of Silenus, see chap. xv., reclining on a wine skin and holding an inverted cup. Behind this figure is "19",¹ a standing human figure or statue, of which it is said that "a Roman general, dressed by a modern Tailor and Peruke-maker for tragedy is a comic figure"; the statue is short in its proportions and wears a huge peruke in two full masses, like the sheepskins on a modern military saddle, these masses fall on the back of the figure, which exhibits a stiff buckram skirt extending from what may have been intended for a corselet; the legs are bare, the feet clad in stage buskins; the action of the figure is that of one strutting on a stage. A tripod marked "9" occurs behind "19", and supports a statue of an orator, or Julius Cæsar, with a scroll in one hand and wearing a toga; it is suspended by a rope which goes about its neck, and is attached to a scaffold on our right. "12" indicates the statue of the Apollo Belvidere; see chap. x. In front, in the hands of a man who holds it up, his head and shoulders only appearing in the design, is a large volume, "55", bearing on one of its open pages two full-length human figures in outline, full faced, male and female, and, on the other page, a

¹ This figure is said to represent Quin, in the character of "Brutus"; see below.

diagram of human proportions, being a torso in front view. This refers to the canons of proportion in art, especially those of Albert Dürer and Lomazzo, "as all mathematical schemes are foreign to this purpose, we will endeavour to root them out of our way: therefore I must not omit taking notice, that Albert Durer, Lomazzo (see two tasteless figures taken from their books of proportion), and some others, have not only puzzled mankind with a heap of minute unnecessary divisions, but also with a strange *notion*", &c. Next to this is "48", the capital of a column, with enrichments such as Hogarth devised. "Even a capital composed of the awkward and confused forms of hats and perriwigs, as fig. 48, p. 1, in a skilful hand might be made to have some beauty". Hogarth designed this fanciful capital according to his own remark.

Above and behind the capital is "16", the seated statue of a judge placed as if on a sarcophagus with a pyramid or back rising in its rear. On the pyramid is the following part of a mortuary inscription:—

(O) "BIT. DECEM — 1752 ÆTATIS".

The lean and withered face of the deceased in whose honour the statue was erected appears enclosed by the vast masses of a full-bottomed wig. The figure is in the act of writing, like a judge making notes, on a piece of paper supported by one of its knees. It is clad in full robes; one of the feet is placed on the head of a weeping cherub attached to the pedestal on which the figure sits. In front of this pedestal, sitting on the edge with his legs hanging over, is a statue of a boy-genius who is weeping, and, with one hand, wiping his eyes with the skirt of the judge's robe, while in the other hand he holds a carpenter's square, designed to intimate the rectitude of the judge, but to which Hogarth has given the proportions of a model of a gallows. The front of the sarcophagus is carved with buildings in ruins. The text states, see chap. vi., "The full-bottom wig, like the lion's mane, hath something noble in it, and adds not only dignity, but sagacity to the countenance; but were it to be worn as large again, it would become a burlesque; or was an improper person to put it on, it would then too be ridiculous."

In the lower corner of this portion of the engraving, in front on our right, is a large open book, on one page of which is "20", the so-called figure of an "Italian Jupiter", and said to represent Desnoyers, a well-known dancer, in the costume appropriated in the ballet of Hogarth's time to representations of Jupiter.¹ See chap. vi.:—"Dancing Masters, representing deities, in their grand ballets on the stage are not less ridiculous." On the other leaf of the open volume is "17", the figure of the "Crying Child",² or rather that of a man, as thus described in chap. vi.:—"For example, the figure referred to in the margin, represents the fat grown face of a man, with an infant's cap on, and the rest of the child's dress stuff'd, and so well placed under his chin, as to seem to belong to that face. This is a contrivance I have seen at Bartholomew fair, and always occasion'd a roar of laughter. The next is of the same kind, a child with a man's wig and cap on. In these you see the ideas of youth and age jumbled together, in forms without beauty."; see chap. vi.

The frame of this design contains numerous compartments, which are numbered and described as follows in the text. In the upper corner, on our left, is "29", a bell; see chap. viii. Next is "30", a socket of a candlestick, one half of which, "A", is in the solid before being turned, as "B", in a lathe; see chap. viii. Below this is "31", a tall candlestick; see chap. viii. The compartment of the frame adjoining "30" is "32", which contains a diagram of a tall candlestick, with its proportions and mouldings marked on

¹ See "Italian Jupiter, etc.", No. 3251.

² See "The Crying Child", &c., No. 3224.

separate diagrams "a", "b", and "c", at the sides of "d" the central diagram; see chap. viii. "33" contains a candlestick, see the same chapter of the "Analysis". In "34" is a candlestick of similar design, but with details differing from its neighbours. Next is "49", containing a series of curved lines "1" to "7", associated with and comprising the "Line of Beauty". Below it is a sketch in outline of Venus and Cupid (see the "Introduction"), the former reclining on the ground near an altar, on which is a large bowl; the bow of Cupid hangs on the altar. Nos. "35" and "36", architectural mouldings, are on the spectator's left, above the central design; see chap. viii. "37", comprising a sprig of parsley, is on the left of the former of these two; see the same chapter; "38" and "39", on the left side of the central design, "one of these branches fixed to the side of old-fashioned stove-grates by way of ornament, wherein you may see how the parts have been varied by fancy only, yet pretty well." "40", on our right, at the top of the frame, shows a tall candlestick; "41" is a similar and simpler object, both are referred to in the above-named chapter. "42", a plant in a garden pot, is, with other diagrams, thus described in the same chapter:—"let the following figures taken from the life be examined by the above rules for composing, and it will be found that the Indian-fig, or torch-thistle, fig. 42, as well as all that tribe of uncouth-shaped exotics have the same reasons for being ugly as the candlestick, fig. 40 (see above); as also that the beauties of the Lily, fig. 43 ('43'), and the Chalcedonian Iris, fig. 44 ('44') proceed from their being composed with great variety; and that the loss of variety, to a certain degree, in the imitations of those flowers underneath them, fig. 45 ('45') and 46 ('46'), is the cause of the meanness of their shapes, though they retain enough to be called by the same names." Below "42" is "47", a diagram of a flower like a honeysuckle bending downwards, and, under it, is a small compartment, without a number, thus described in chap. ii.:—"The little ship between Figure 47 and 88, Plate 1, supposed moving along the shore even with the eye, might have its top and bottom bounded by two lines at equal distances all the way, as A ("A"); but if the ship puts out to sea, these lines at top and bottom would seem to vary and meet each other by degrees, as B ("B") in the point C ("C"), which is in the line where the sky and water meet, called the horizon."

No. "49", at the top, see above, contains "1" to "7", so many waving lines; "4" is Hogarth's "Line of Beauty", the others erring, according to the author, so far as beauty is concerned, either in poverty or redundancy of curvature. No. "50", on our right at the top of the frame, illustrates this by means of seven diagrams of the legs of chairs, "1" to "7". No. "53", at foot, shows "1" to "7", so many compartments containing each a profile view of a woman's stays, thus described in chap. ix., following reference to the above:—"A still more perfect idea of the effects of the precise waving-line, and of those lines that deviate from it, may be conceived by the row of stays, where number 4 is composed of precise waving-lines, and is therefore the best shaped stay."

No. "26", in the centre, over the picture, shows a long and slender cone, with a line following its surface obliquely; see chap. ix. It is thus referred to in chap. vii., on Serpentine lines:—"Fourthly, those composed of all the former together with the serpentine line which hath the power of superadding grace to beauty; fig. 26 T. p. 1 (Top plate 1.) Note, forms of most grace have least of the straight line in them." . . . "See fig. 20, p. 1, where that sort of proportioned winding line, which will hereafter be called the precise serpentine line, or *line of grace*, is represented by a fine wire properly twisted round the elegant and varied figure of a cone." On our left is an unnumbered compartment, comprising a slight sketch of a female head in profile to our right, thus described in the "Preface" to the essay:—"There are also strong prejudices in favour of straight lines, as constituting true beauty in the human form, where they never should appear. A middling connoisseur thinks no profile has beauty without a

very straight nose, and if the forehead be continued straight with it, he thinks it is still more sublime. I have seen miserable scratches with a pen, sell at a considerable rate for only having in them a side face or two, like that between fig. 22, and fig. 105, plate 1, which was made, and any one might do the same, with the eyes shut." Figure 1., "is in a small compartment above the centre, near the statue of Hercules, and contains outlines of a lean old man, walking with a stick, and wearing a huge wig, while he leads a little bear; the beast is dressed like a man. It is thus referred to in the "Introduction" to the text of this satire on "those who have already had a more fashionable introduction¹ into the mysteries of the arts of painting and sculpture. Much less do I expect, or in truth desire, the countenance of that set of people, who have an interest in exploding any kind of doctrine that may teach us to see with our own eyes. It may be needless to observe that some of the last-mention'd are not only the dependents on, but often the only instructors and leaders of the former; but in what light they are considered abroad, may be partly seen by a burlesque representation of them, taken from a print published by Mr. Pond, design'd by Cav^r Ghezzi at Rome.²" "2", adjoining "31", shows a human male torso, described as "the trunk of a figure cast in soft wax, with one wire passed perpendicularly through its centre, another perpendicularly to the first, going in before and coming out in the middle of the back"; three lines or "wires" pass through the body from the shoulders to the pelvis; see the "Introduction". "10", at the top of the frame, shows an architectural pineapple; see chap. iv. "11" is described on the same page with the last, as "the pips,³ as the gardeners call them, are still varied by two cavities, and one round eminence in each." "14", adjoining "Figure 1", shows a human eye, with rays proceeding from it to a row of A's, "the eye, at reading distance, viewing a row of letters, but fixed with most attention to the middle letter A."; see chap. v. "15", on our left of the frame, represents a cog-wheel, and two Archimedean screws, the wheel and one of the screws being derived from a smoke-jack, and is thus referred to in the text:—"Thus, for example, in the instance of the jack, whether the eye (with this imaginary ray) moves slowly along the line to which the weight is fixed, or attends to the slow motion of the weight itself, the mind is equally fatigued; and whether it swiftly courses round the circular rim of the flyer where the jack stands, or nimbly follows one point in its circularity whilst it is whirling about, we are almost equally made giddy by it. But our sensation differs much from either of these unpleasant ones, when we observe the curling-worm, into which the worm wheel is fixed (fig. 15, T. p. 1); for this is always pleasing, either at rest or in motion, and whether that motion is slow or quick"; see chap. v. "22", on our right of the frame, the head of an architectural cherub, is thus referred to in chap. v.:—"I shall mention but one more instance of this sort, and that the most extraordinary of all, which is an infant's head of about two years old, with a pair of duck's wings placed under its chin, and supposed to be flying about, and singing Psalms, fig. 22, R. p. 1 (Right, plate 1). A Painter's representation of Heaven would be nothing without swarms of these little inconsistent objects flying about or perching in the clouds; and yet there is something so agreeable in their form, that the eye is reconciled, and overlooks the absurdity, and we find them in the carving and painting of almost every Church. St. Paul's is full of them." "23", "24", and "25", at the top of the frame, in the centre, comprise straight, horizontal lines, and various carved lines; see chap. vii.

"97", at the foot of the frame, represents the head of a female looking

¹ That is, an introduction more fortunate than the essayist avers he could offer.

² See "Characters and Caricatures", No. 2591.

³ That is the scales in the rind of the pineapple, No. "10".

upwards and to our right; see chap. xii. and chap. xv. "87", on our left, is a piece of drapery; see chap. xiii.; "88", on our right, is a second piece of drapery, on the legs of a walking figure. "98", on our left, the head of an old man, is referred to in chap. xv. "99", "100", "101", and "102", are female heads; "103" is a male head; "104" shows a strong likeness to a barber's block of a human head; these diagrams are all at the foot of the frame. "105" resembles a child's sketch of a boy's head, in a broad-rimmed hat, on our right of the frame; "106", an old man's head in a hat, is on our left; "99" to "106" are described in chap. xv.

The "Analysis of Beauty" was published in 1753, and was professedly called forth by the circumstance that Hogarth had placed on a palette, comprised in his own portrait, what he called the "Line of Beauty and Grace"; this appeared in 1745 (the original picture is now in the National Gallery), and observers were very anxious to learn the meaning of the line so described. The artist, therefore, produced this essay as an explanation of the same, and an exposition of his ideas of the principle of beauty. See "Anecdotes of an Artist" (Hogarth), chapter iv., in "A Supplement to 'Hogarth Illustrated'", by John Ireland; London, 1804, p. 100. The "Analysis" has been translated into French by Jansen; a German translation is by Mylius, and anonymous Italian versions have been published in 1754, and 1761.

The publication of "The Analysis of Beauty" was announced as follows in "The General Advertiser", November 16, 1752, p. 3, col. 1:—"Mr HOGARTH, having proposed to publish by Subscription, a Tract, call'd, *THE ANALYSIS OF BEAUTY*, together with two Explanatory Prints, thinks it expedient to add, that the Subjects of the said Prints will be a Country Dance, and a Statuary's Yard: and that these will be accompany'd with a great Variety of Figures, tending to illustrate the new System contained therein; And that he has endeavoured to render it useful and interesting to the Curious and Polite of both Sexes, by laying down the Principles of personal Beauty and Deportment, as also of Taste in general, in the plainest, most familiar and entertaining Manner. Subscriptions will be taken in at his House in Leicester-Fields, till the last day of this Month, and no longer. The Price to Subscribers will be ten Shillings, five to be paid by Advance, and five upon the Delivery of the Book and Prints. An etch'd Print of the Story of Columbus and his Egg,¹ will be given with the Receipt for the first Payment; and, when the Subscription is clos'd, the Price will be Fifteen Shillings."

There are two states of this plate:—1., in which the pedestal of the statue of the Roman general, described above with the number "19", and said to represent Quin in the character of "Brutus", is inscribed "*ET TU BRUTE*" in Roman capitals. 2. That which is described above.

There is an impression from this plate in an incomplete state, with several variations, and notes in Hogarth's script, the latter were made in ink with a pen. The publication line had not been engraved when this impression was taken. In the compartment without a number, between Nos. 47 and 88, see above, no engraving occurs, but a very slight and indefinite sketch; the compartment containing the cherub's head, marked "22", is vacant; the compartment containing the group after Ghezzi, a man leading a bear, contains, instead of that design, a very rough sketch in ink with a pen resembling that diagram which was afterwards introduced between "47" and "88", as above named; the compartment marked "115" is vacant; the sketch of the group of Venus and Cupid in compartment "49" does not appear. All the numbers on the several compartments are in Hogarth's script, and they differ from those of the published state of the plate; many of the subjects in the central portion are without numbers, *e.g.*, the three legs, Nos. 65, 66, and 67; the numbers, when they exist, differ from those above described, *e.g.*:—the statue of Hercules,

¹ See "Columbus breaking the Egg", No. 3192.

"3", is marked "1"; the number "2" is given to the figure of Essex the dancing-master, which was afterwards grouped with "6", the Antinous, the latter is marked "7." Some of the compartments have two numbers, *e.g.*:—"4" in the series of women's stays, as above described with "53", is here "4" and "49". These circumstances show that this impression of his design was used by Hogarth while writing the "Analysis of Beauty", and probably that the numbers were introduced and changed while the printer's proofs of that essay were passing through the artist's hands. This probably unique impression belonged to Mr. George Baker, of St. Paul's Church Yard, and, June, 1825, was, with four small sketches in ink with a pen, sold as Lot 757, to Mr. Hurst for sixteen guineas for Mr. Sheepshanks. One of the sketches was the original of the print described here as "The Crying Child", No. 3224; for the three other drawings see "A Sketch by Hogarth, for 'The Analysis of Beauty,' Plate II.", "A", "B", and "C", respectively, Nos. 3235, 3236, and 3237.

This plate, in the second state, was used again for ["The Works of William Hogarth, from the original Plates restored by James Heath, Esq. R. A."; London, no date (1751. d.)

In the portrait of himself styled "Hogarth painting the Muse of Comedy", now in the National Portrait Gallery, which was engraved by the painter, he represented "The Analysis of Beauty" standing, with this plate open, on the floor at the foot of his easel.

$$19\frac{1}{4} \times 14\frac{1}{2} \text{ in.}$$

3218. THE ANALYSIS OF BEAUTY. Plate I. (No. 2.)

Analysis OF BEAUTY. Plate I.

Designed by W^m. Hogarth Printed for Samuel Bagster in the Strand
1810. [1753]

THIS engraving is a copy from that which is described with the same title and date, No. 3217.

It was prepared to illustrate "The Analysis of Beauty, of William Hogarth: and Rules for drawing Caricatures: with an Essay on comic Painting, by Francis Grose, Esq."; "London, printed for Samuel Bagster, in the Strand."

$$19\frac{1}{4} \times 14\frac{1}{2} \text{ in.}$$

Brit. Mus. Library, 56. b. 27.

3219. THE ANALYSIS OF BEAUTY. Plate I. (No. 3.)

ANALYSIS OF BEAUTY Plate I.

W. Hogarth delin.

I. Barlow sculp.

Publish'd July 4. 1791, by J. & J. Boydell, Cheapside, & at the Shakespeare Gallery Pall Mall. [1753]

THIS engraving is a copy from that which is described with the same title and date, No. 3217. It was prepared for "Hogarth Illustrated", by John Ireland; London, 1791, vol i., to face p. lxvi.

$$6\frac{1}{2} \times 4\frac{3}{4} \text{ in.}$$

Brit. Mus. Library, 7854. ff.

3220. THE ANALYSIS OF BEAUTY. Plate I. (No. 4.)
ANALYSIS OF BEAUTY. Plate I.

Designed by W. Hogarth Engraved by T. Cook

*London Published by G. G. & J. Robinson Pater-noster Row August 1st.
1798. [1753]*

THIS engraving is a copy from that which is described with the same title and date, No. 3217.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.
 $19\frac{1}{8} \times 14\frac{1}{8}$ in.

3221. THE ANALYSIS OF BEAUTY. Plate I. (No. 5.)
ANALYSIS OF BEAUTY.

*Hogarth pinx^t. T. Cook sculp^t. Published by Longman, Hurst, Rees & Orme,
March 1st, 1807. [1753]*

THIS engraving is a copy from that which is described with the same title and date, No. 3217. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression follows p. 198.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$6 \times 4\frac{3}{8}$ in.

3222. THE ANALYSIS OF BEAUTY. Plate I. (No. 6.)
ANALYSIS OF BEAUTY. N^o. I.

*Hogarth del^t. D. B. Pyet Sculp^t London Published as the Act directs by Robert
Scholey 46 Paternoster Row. [1753]*

THIS engraving is a copy, reversed, from that which is described with the same title and date, No. 3217. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression occurs in chapter i. of "The Analysis of Beauty".

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. iii.; an impression occurs at the end of the volume.

$6\frac{7}{8} \times 4\frac{3}{8}$ in.

Brit. Mus. Library, 1402. k. 25.

3223. THE ANALYSIS OF BEAUTY. Plate I. (No. 7.)
ANALYSIS OF BEAUTY. Plate I.

Engraved from the Original by W^m. Hogarth.

[1753]

THIS engraving is a copy from that which is described with the same title and date, No. 3217. An impression follows p. 180 in "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date.

$6\frac{7}{8} \times 4\frac{5}{8}$ in.

Brit. Mus. Library, 7855. i.

3224.

THE CRYING CHILD in "The Analysis of Beauty, Plate I.",
with the head of another child, and three heads of cherubim.
(No. 1.)

[By Hogarth.]

[1753]

THIS drawing in sepia, with a pen, slightly washed with a brush, is little more than an outline. It shows a child with an old man's face, seated in a little chair, with a cap on its head, and crying violently. The chair is placed on a table; behind the weeping infant appears, as if looking over the edge of the table, the head of another child, having an expression of intense astonishment on its face, and looking at the weeper. On the other side the head of a cherub hovers, with a serene aspect; above is the head of a weeping cherub, with its hair artificially arranged, or wearing a wig; over the head of the crying child is another cherub's head, having on the face the expression of one who perceives a very bad smell, thus referring to what has befallen the crying child, the cause of its tears.

This drawing by Hogarth was formerly in the possession of Mr. George Baker.

The figure of the crying child occurs in "The Analysis of Beauty, Plate I.", being a drawing in a book, and marked "17"; see "The Analysis of Beauty, Plate I.", No. 3217, where the history of the drawing is given.

$4\frac{3}{4} \times 5\frac{1}{8}$ in.

3225. THE CRYING CHILD in "The Analysis of Beauty, Plate I.", with the head of another child, and three heads of cherubim. (No. 2.)

[After Hogarth; Engraved by W. J. White.]

[1753]

THIS engraving, made to imitate a drawing in sepia with a pen, is a copy from the sketch by Hogarth which is described with the same title and date, No. 3217.

The impression is on India paper, below the plate mark is written, "To John Sheepshanks Esq^r. with the Engravers grateful respects W^m. J. White."

$4\frac{3}{4} \times 5\frac{1}{8}$ in.

3226.

THE ANALYSIS OF BEAUTY. Plate II. (No. 1.)

ANALYSIS OF BEAUTY. Plate II.

*Designed, Engraved, and Publish'd by W^m. Hogarth, March 5th 1753,
according to Act of Parliament.* [1753]

THIS engraving, designed as an illustration to Hogarth's essay, "The Analysis of Beauty", is the second of the kind, see the same title and date, Plate I., No. 3217. It comprises a design in the pictorial manner, enclosed by a framework of numerous compartments containing diagrams, each having a reference number, as described below. The central design has been said to represent the Wanstead

Assembly, and the figures to be those of the first Earl Tylney, his countess, their children, tenants, and others.¹ The scene is a large room or hall lighted from above by a chandelier, and from the side by candles placed in sconces against the wall. A balcony appears raised above the floor on our extreme left of the design, in this are two musicians, a violinist and a player on a serpent, the former is a lean, weak-looking man, who seems worn out by fatigue and about to fall asleep, with his instrument under his chin; his companion, a little, jovial-looking man, suffers from heat, and has pushed back his wig; he laughs at something in the room. On the walls are life-sized portraits, 1., that of King Henry VIII., painted as if standing, as represented by Holbein or another artist, *i. e.*, with his hands at his girdle, and his legs striding wide; this portrait is numbered "72" and thus referred to in the text of Hogarth's essay:—"Henry VIII. makes a perfect X with his legs and arms"; chaps. iii., and xvii. In chap. iii., is the following on this figure, in comparison with other elements of these designs:—"If uniform objects were agreeable, why is there such care taken to contrast, and vary all the limbs of a statue? The picture of Henry the eighth (Fig. 72. p. 2), would be preferable to the finely contrasted figures of Guido or Correggio; and the Antinous's easy sway (Fig. 6, p. 1) must submit to the stiff and straight figure of the dancing-master (Fig. 7, p. 1) and the uniform outlines of the muscles (Fig. 55, p. 1) in the figure taken from Albert Durar's book of proportions, would have more taste in them than those in the famous part of an antique figure (Fig. 54, p. 1) from which Michael Angelo acquired so much of his skill in grace."

Next to this are "51", a life-size picture of King Charles I., and, beyond the latter, a statue of King Edward VI., over the head of which figure is a medallion with a head in an antique helmet, probably meant for the head of Mars; see chap. xvii. No. "52" is a picture portrait of the Duchess of Wharton, after Van Dyck, thus referred to in the Preface to the essay:—"There is a print of the Duchess of Wharton, (fig. 52, plate 2) engraved by Van Gunst, from a true picture by him (Van Dyck) which is thoroughly divested of every elegance." Next to this is a figure of Queen Elizabeth, and, over its head, a second medallion. Beyond these is a picture of a general of the seventeenth and eighteenth centuries, probably William III., or the Duke of Marlborough, with a baton in his hand, wearing a breast-plate, full-bottomed wig, knee breeches and stockings; beyond is a stiff figure of an ancient king, carrying an orb of sovereignty and a sceptre. These effigies are thus referred to in the essay, chap. xvi.:—"That (the medallion) over Q. Elizabeth, as well as the figure, is in the contrary (*i. e.* composed of slightly varied lines); so are also the two other wooden figures at the end". The extremity of the room is occupied by three uncurtained windows.

The figures of living personages in Hogarth's work are chiefly in a line of groups parallel to the wall of the room. Likewise there are figures resting, or performing a country dance. On our extreme left is a young man, dressed in the height of then prevailing fashion, and intended for the son of Frederick Prince of Wales, afterwards George III.; he wears a laced coat, the riband of the Garter, and the Garter itself, likewise gauntlets on both hands; he leads a tall lady, who is dancing before him, as his partner.² The text thus refers to this

¹ See "Hogarth Illustrated", by John Ireland; 1806. i. lxxvi. The original sketch in oil colours for this design, the property of Mr. W. Carpenter, was in the Winter Exhibition of the Royal Academy, 1875.

² The figure of this person is that of one who was considerably older than the prince at the date of the production of this design; George III., being born in 1738, was but fifteen years of age when this print was published, whereas the dancer is a tall, well-grown young man. The face, however, resembles George III., when young. This figure has been said to resemble, or to have been intended to represent the Duke of Kingston. See below, the account of the states of this plate.

group, and those described below; the diagrams in the compartment "71"—which is in the upper corner, on our left, of the frame—are so many lines in varying curves and angles, giving the primary outlines of the figures of those who are performing the country dance; the explanation (chap. xvi.) begins with regard to the dancers at the further end of the room:—"The general idea of an action, as well as of an attitude, may be given with a pencil in a very few lines. It is easy to conceive that the attitude of a person upon the cross may be fully signified by the two straight lines of the cross; so the extended manner of St. Andrew's crucifixion is wholly understood by the X-like cross. Thus, as two or three lines at first are sufficient to show the intention of an attitude, I will take this opportunity of presenting my reader (who may have been at the trouble of following me thus far) with the sketch of a country-dance, in the manner I began to set out the design; in order to show how few lines are necessary to express the first thoughts, as to different attitudes; see fig. (fig. 71, t. (top), p. 2), which describes in some measure, the several figures and actions, mostly of the ridiculous kind, that are represented in the chief part of plate 2. The most amiable person may deform his general appearance by throwing his body and limbs into plain lines, but such lines appear in a still more disagreeable light in people of a particular make; I have therefore chose such figures as I thought could agree best with my first score of lines, fig. 71. The two parts of curves next to 71,¹ served for the figures of the old woman and her partner at the farther end of the room. The curve and two straight lines at right angles, gave the hint for the fat man's sprawling posture. I next resolved to keep a figure within the bounds of a circle, which produced the upper part of the fat woman between the fat man and the awkward one in the bag-wig, for whom I had made a sort of an X. The prim lady, his partner, in the riding-habit, by pecking back her elbows, as they call it, from the waist upwards, made a tolerable D, with a straight line under it, to signify the scanty stiffness of her petticoat; and a Z stood for the angular position the body makes with the legs and thighs of the affected fellow in the tye-wig; the upper parts of his plump partner was confined to an O, and this chang'd into a P, serve as a hint for the straight lines behind. The uniform diamond of a card, was filled up by the flying dress, &c., of the little capering figure in the spencer-wig; whilst a double L mark'd the parallel position of his poking partner's hands and arms: and lastly, the two waving lines were drawn for the more genteel turns of the two figures at the hither end. The best representation in a picture, of even the most elegant dancing, as every figure is rather a suspended action in it than an attitude, must be always somewhat unnatural and ridiculous; for were it possible in a real dance to fix every person at one instant of time, as in a picture, not one in twenty would appear to be graceful, tho' each were ever so much so in their movements; nor could the figure of the dance itself be at all understood."

The man in the "bag-wig", mentioned above, has that head-covering with its rear extremity drawn to a point, and tied in a square black bag, the latter object being outrageously exaggerated in the form of a broad riband when tied in a formal knot. The man in the "tye-wig" has the three ends of that piece of costume tied severally into as many knots; of these knots two are before the wearer's shoulders, the third lies behind the same. The front of the wig is raised on high above the face and divided in the middle. The "spencer-wig" shows a smaller decoration than either of the above; the hinder part is drawn together and tied, being somewhat long, with a small riband; as the wearer dances this portion rises and falls, beating his shoulders behind; the front of this wig is a mass of small curls gathered evenly from ear to ear.

Between the two figures of the group which comprises the portrait of the prince, three other persons appear behind; one of these, a gentleman, sits in a

¹ This refers to compartments below 71 in the frame, each containing curved lines, and respectively numbered "123", and "122"; see below.

chair and seems to be sleeping.¹ The other two are a gentleman in a bag-wig and his partner, a young lady, whom he has led out of the dance towards the wall; they stand below the effigy of Henry VIII. "72", the gentleman calls the attention of his partner to a portion of the costume in which the king is represented; her modesty compels the use of her fan to hide her face as she looks down. The second group of dancers comprises the little man in the spencer-wig, who capers vigorously before his partner, throwing back his head, while he protrudes his shoulders and extends his arms excessively, and seems to be trampling and stamping with each foot alternately; his coat skirts and the ends of his wig swing upwards as he thus moves too violently for elegance. His partner is a lean young woman in very tightly-laced stays, wearing a white half-cap, and having, apparently, her hair in a net; she wears, likewise, a huge hoop, over the upper portion of which, as it distends her gown, her arms and hands hang helplessly; she looks with surprise at her partner's agility.

The next group consists of the man in the "tye-wig", who is sidling towards his partner with bent knees, and rising on his toes; he is swinging his body as he goes from side to side, moving his arms and hands without grace; his face is turned from us; the skirts of his coat, indicating the rapidity of his movements, fly out behind. He is tall and thin. His partner is a prodigiously fat woman, in a *sacque*, neckerchief, and cap, wearing a hoop, the diameter of which vastly exceeds that of the last-named lady's similar garment; the greater mass of this enormous hoop projects before the wearer, so that she carries a table-like bulk of drapery in front; she sidles towards the lean man, simpering, and holding her fan with an air of affected elegance, and by the smile on her face appears to be extremely well pleased with herself.

The group next to this one comprises three persons, a lean man in a bag-wig, who turns his head sideways, and looks down as he dances slowly by the side of a thin lady in succinct garments; her gown is braided across the bust in *quasi*-military fashion, she is without a hoop, and wears a hunting cap, her hair is packed close about her head, and she stands stiffly upright, as, with an awkward air, she allows herself to be led in the dance by the tall, narrow-shouldered man in the bag-wig, first mentioned above. Holding his back-bone straight upright, and his head poised on it rigidly, this person has an ungainly way of shuffling on the floor as he performs his part in the dance, while moving with his feet outwards, and putting them flat on the floor at each change. The side curls of his bag-wig have fallen out of curl, so that they extend, like downward-pointing horns, beyond his ears. The next group consists of a very fat man, and a woman of at least equal dimensions; he is capering, with one leg raised; she is slowly turning according to the figure of the dance. Next appears a man, whose wig has a very long tail or *queue* hanging down his back, and undulating as he shuffles in the dance; he turns two women; one of the women wears a *sacque*, the head only of the other appears, with a broad grin on her face. A group, one of the persons being a man in a bag-wig, occupies this end of the room.

The front of the design, on our right, is occupied by a group comprising a very angry and elderly man, who sits in a chair while a servant buttons a gaiter on one of his legs. The servant has a wooden leg, and has seated himself on the floor in order to assist his master. The latter, with a wrathful air, and holding a watch in one hand, points to the dial with the other, thus admonishing a young lady, his wife, or daughter, that the hour is late; she, with a resentful expression, adjusts a cloak on her shoulders, and looks at the watch, not, however, without pleasure at surreptitiously receiving a letter from a young man who stands behind and aids in placing the cloak on her shoulders. A greyhound, probably introduced by the wooden-legged serving man, rushes across the room from this party, and barks at the assembly. On the floor, on our left of the

¹ See below, the account of the states of this plate.

foreground, is a numerous group of three-cornered hats, placed there by the dancers.¹

The diagrams in the frame of this design are thus referred to in the essay they illustrate. Figures "56", a cone, "57", "58", and "59", all at the foot of the frame, three horns, or cornucopiæ, of differing forms, are described in chap. x. Fig. "62", on our right, is a human femur, see the same chapter; likewise "60", a human pelvis,² in front view, with a femur attached; "61", the same bones in profile, treated in scrolls;³ "63" is what Hogarth named as an example of "the poor gothic taste" of a century before his time; it is a piece of a *rococo* Jacobian cartouche;⁴ "64", described in the same chapter, shows a human femur with a muscle for rotating a thigh; No. "76", "a small piece of the body of a statue", i.e. the serrati muscles, marked "1", "2", "3", and "4", on the left side of a human figure; it is described in chap. x.; No. "77" is, like the last, at the top of the frame; it is a similar subject, from anatomical figure; No. "78", similar to the last, is likewise so described and placed; "79", "80", and "81" are diagrams of the same kind; "82" and "83" are human figures in profile, see the same chapter of the essay; "69", on our right of the frame, is a St. George's cross; "70" comprises two Latin crosses—these diagrams are described in chap. xii.; "84", a diagram of engravers' lines, is illustrated in chap. xii.; "86" contains four diagrams of a similar nature to the last; "92" and "93" are flowers in front view; "90" gives a sketch of two walls, with three balls on the top of one of them; next this is a tree; "89", a group of rocks, &c., is of like nature to "84" and "86"; "91" resembles, in a similar degree, the character of "89", for these see chap. xiii.; "91", at the top of the frame, in the centre, is a representation of a painter's palette, set with pigments, indicated by "7" to "1", see chap. xiv.; "95", a female head in profile, near the last, with the face below the eyes darkened by lines engraved close together, is intended to illustrate the modes of engravers to represent the carnations and grey tints of the human complexion, see chap. xiv.; "96", on our right of the frame, is a bust of a young girl in outline, see chap. xiv.; figs. "108" and "109", on our left of the frame, show two laughing human faces; see chap. xv. Figs. "110", "113", "114", human heads, at the foot of the frame, are described in the last-named chapter; "116", a baby's head, on our left, represented by circles, is referred to in the same part of the text; figs. "117" and "118", heads of men, at the foot of the frame, are likewise dealt with; "75", on our right, the figure of a man in profile, bending backwards, while he stands amazed, is thus mentioned in chap. xvi. of the essay:—"Likewise the comical posture of astonishment (expressed by following the direction of one plain curve, or the dotted line in a french print of Sancho, where Don Quixote demolishes the puppet-shew, fig. 75), is a good contrast to the effect of the serpentine lines in the fine turn of the Samaritan woman (fig. "74", on the left of the frame), taken from one of the best pictures Annibal Carrache ever painted".

"119", on our left of the frame, the forms of ogee mouldings, are referred to in chap. xvii.; likewise "121", an outline of the bust of a young girl in profile to our right; "122" is described in the above-named chapter as exhibiting "The figure of the minuet path on the floor", (which) is "also composed of ser-

¹ Hogarth is said to have been proud of his success in giving individuality to each member of this group of hats; we are told that he remarked that any intelligent person would rightly associate each hat with its owner in the groups of dancers.

² See "A Sketch by Hogarth, made for 'The Analysis of Beauty', Plate II., C.", No. 3237.

³ See "A Sketch by Hogarth", &c., as above, "B", No. 3236.

⁴ See "A Sketch by Hogarth", &c., as above, "A", No. 3235.

pentine lines, as fig. (122), varying a little with the fashion", &c.; "123", above the last, is thus explained: "One of the most pleasing movements in country dancing, and which answers to all the principles of varying at once, is that they call the hay, and the figure of it altogether, is a cypher of Ss, or a number of serpentine lines interlacing or interrolling each other, which suppose traced on the floor, the lines would appear as fig. (122)".

For the history of this plate and the advertisement announcing its publication, see "The Analysis of Beauty, Plate I.", No. 3217; see likewise "Columbus breaking the Egg", No. 3192.

The states of this plate are, 1., in which the figure of the man seated in the chair, between the gentleman and lady at the head of the dance, is absent; the chair is there, but empty; the black riband with which the necklace of the just-mentioned lady is tied behind her head, is very short; in the second state of the plate the ends of this riband were lengthened, so that they flutter behind the wearer. In the first state, the face of the gentleman who is dancing with this lady does not resemble that of Prince George, the Prince of Wales's son, it has been stated to be a portrait of the young Duke of Kingston—it is a very elegant and graceful head. 2., the second state is described above. In this the above-mentioned gentleman's right, or disengaged hand, is turned so that its palm is visible; in the former state the back of this hand is shown. The arm and the sleeve of the coat were altered to suit this change of action. 3., in a third state, mentioned by John Ireland in "A Supplement to 'Hogarth Illustrated'", 1804, iii., p. 349:—"the necklace riband (see above) is made still longer".

This plate, being much worn, was used for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq. R.A."; London, no date (1751 d.).

A copy of this plate, attached to the Italian translation of "The Analysis of Beauty", i.e. "L'Analisi della Bellezza", &c., Leghorn, 1761, small quarto, is of the same width as the original, and one inch shorter; it was engraved by F. Violanti. This copy was made from an impression of the first state of the plate, see "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1817, iii., p. 259.

$19\frac{1}{2} \times 14\frac{3}{4}$ in.

3227. THE ANALYSIS OF BEAUTY. Plate II. (No. 2.)

ANALYSIS OF BEAUTY. Plate II.

Designed by W^m. Hogarth. Printed for Samuel Bagster in the Strand 1810.

[1753]

THIS engraving is a copy from that which is described with the same title and date, No. 3226.

It was prepared to illustrate "The Analysis of Beauty, of William Hogarth: and Rules for drawing Caricaturas: with an Essay on comic Painting, by Francis Grose, Esq."; London, printed for Samuel Bagster, in the Strand.

$19\frac{1}{2} \times 14\frac{5}{8}$ in.

Brit. Mus. Library, 56. b. 27.

3228. THE ANALYSIS OF BEAUTY. Plate II. (No. 3.)

ANALYSIS of BEAUTY Plate II.

W. Hogarth delin. I. Barlow sculp. Publish'd July 4. 1791, by J. & J. Boydell, Cheapside, & at the Shakespeare Gallery Pall Mall. [1753]

THIS engraving is a copy from that which is described with the same title and date, No. 3226. It was prepared for "Hogarth Illustrated", by John Ireland; London, 1791, vol. i., to face p. lxxi.

$6\frac{3}{8} \times 4\frac{3}{4}$ in.

Brit. Mus. Library, 7854. ff.

3229. THE ANALYSIS OF BEAUTY. Plate II. (No. 4.)

ANALYSIS of BEAUTY Plate II.

Designed by W^m. Hogarth. Engraved by T. Cook. London, Published by G. G. & J. Robinson Pater-noster Row August 1st 1798. [1753]

THIS engraving is a copy from that which is described with the same title and date, No. 3226.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth" &c., "now Re-Engraved by Thomas Cook"; London, 1806.

$19\frac{1}{8} \times 14\frac{1}{4}$ in.

3230. THE ANALYSIS OF BEAUTY. Plate II. (No. 5.)

ANALYSIS OF BEAUTY.

Pl. II. Hogarth pinx^t T. Cook & Sons sc Published by Longman, Hurst, Rees, & Orme July 1st 1806. [1753]

THIS engraving is a copy from that described with the same title and date, No. 3226. It was prepared to illustrate "The Genuine Works of William Hogarth" by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression follows p. 198.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. f.)

$6\frac{1}{4} \times 4\frac{3}{4}$ in.

3231. THE ANALYSIS OF BEAUTY. Plate II. (No. 6.)

ANALYSIS OF BEAUTY. No. II.

Pl. XXXVIII. Hogarth del^t T. Clerk sculp^t, Edin^h. London Published as the Act directs by Robert Scholey 46 Paternoster Row. [1753]

THIS engraving is a copy from that which is described with the same title and date, No. 3226. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression occurs at the beginning of chapter iv.

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. iii.; an impression occurs at the end of the volume.

$6\frac{3}{8} \times 4\frac{3}{4}$ in.

Brit. Mus. Library, 1402. k. 25.

3232. THE ANALYSIS OF BEAUTY. Plate II. (No. 7.)

ANALYSIS OF BEAUTY.

[After Hogarth.] *Jones & C^o. Temple of the Muses Finsbury Square, London.*
[1753]

THIS engraving is a copy from that which is described with the same title and date, No. 3226. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 219. "The Analysis of Beauty Plate I." is not included in this volume.

$6\frac{1}{4} \times 4\frac{3}{4}$ in.

Brit. Mus. Library, 561. b. 28.

3233. THE ANALYSIS OF BEAUTY. Plate II. (No. 8.)

ANALYSIS OF BEAUTY. Plate II.

Engraved from the Original of W^m. Hogarth

[1753]

THIS engraving is a copy from that which is described with the same title and date, No. 3226. An impression faces p. 181, in "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date.

$7\frac{5}{8} \times 5\frac{3}{4}$ in.

Brit. Mus. Library, 7855. i.

3234. THE ANALYSIS OF BEAUTY. Plate II. (No. 9.)

[Dancing, from Hogarth's "Analysis of Beauty".]

[1753]

THIS woodcut is a copy from the engraving described with the same title and date, No. 3226. It was prepared to illustrate "The Penny Magazine", 1836; an impression occurs on p. 1. It was used for an article on "Dancing."

$7\frac{7}{8} \times 4\frac{7}{8}$ in.

Brit. Mus. Library, 2093. e.

3235.

A SKETCH BY HOGARTH, MADE FOR "THE ANALYSIS OF BEAUTY, PLATE II.", A.

[1753]

THIS drawing in ink with a pen was made by Hogarth for Plate II. of "The Analysis of Beauty", see this title, Plates I. and II., Nos. 3217 and 3226. The design in scrolls has a general resemblance to half the human pelvis and a hip joint in front view, see Fig. 60, in Plate II., as above.

For the history of this drawing see "Plate I.", as above.

$1\frac{1}{2} \times 1\frac{3}{4}$ in.

3236. A SKETCH BY HOGARTH, MADE FOR "THE ANALYSIS OF BEAUTY, PLATE II.", B.

[1753]

THIS drawing in ink with a pen was made by Hogarth for Plate II. of "The Analysis of Beauty", see this title, Plates I. and II., Nos. 3217 and 3226. The design in scrolls has a general resemblance to a human pelvis and hip joint seen in profile, see Fig. 61, in Plate II., as above.

For the history of this drawing see "Plate I.", as above.

The drawing bears, in red chalk, the number "53", and in ink "35".

$1\frac{3}{4} \times 1\frac{1}{2}$ in.

3237. A SKETCH BY HOGARTH, MADE FOR "THE ANALYSIS OF BEAUTY, PLATE II.", C.

[1753]

THIS drawing in ink with a pen was made by Hogarth for Plate II. of "The Analysis of Beauty", see this title, Plates I. and II., Nos. 3217 and 3226. It represents half a human pelvis and hip joint, the reverse of Fig. 60 in Plate II., as above.

For the history of the drawing see Plate I., as above.

$1\frac{1}{2} \times 1\frac{3}{4}$ in.

3238.

A SATIRE ON HOGARTH'S "ANALYSIS OF BEAUTY."

[1753]

AN engraving of a half-length figure of a man, who is laughing at "Plate II.",¹ to illustrate "The Analysis of Beauty," by Hogarth, an impression of which he holds. He says—"he—he—he, O my Sides, de betterest Hum-Bug, except the Bottle-Conjurer, dat ever was in de World Begar All de Money paid in & Nobody know for What dis Man Know Var Well Vat Peoples are fond of de Hum-Bug Var much, he, he, he". The "*Analysis of Beauty*" lies on the table. The man has a mouth like that of a dog, a big, hooked nose, small, narrow eyes, and an insolent, shallow-minded expression.

"The Analysis of Beauty" was published in 1753, and speedily drew on Hogarth abundant ridicule. "—'I have,' said he, 'been assailed by every profligate scribbler in town, and told that, though words are man's province, they are not my province; and that, though I have put my name to the Analysis of Beauty, yet (as I acknowledge having received some assistance from two or three friends) I am only the supposed author. By those of my own profession I am treated with still more severity. Pestered with caricature drawings, and hung up in effigy in prints; accused of vanity, ignorance, and envy; called a mean and contemptible dauber; represented in the strangest employments, and pictured in the strangest shapes; sometimes under the hieroglyphical semblance of a satyr, and at others under the still more ingenious one of an ass. Not satisfied with this, finding that they could not overturn my system, they endeavoured to wound the peace of my family. This was a cruelty hardly to be forgiven: to say that such malicious attacks and caricatures did not discompose me would be untrue, for to be held up to public ridicule would discompose any man; but I must at the same time add, that they did not much distress me.'—"Anecdotes of W. Hogarth, written by himself", see "Anecdotes of W. Hogarth", by J. G. Nichols; 1833, pp. 48-9.

$4\frac{1}{2} \times 5\frac{1}{2}$ in.

¹ See "The Analysis of Beauty, Plate II.", No. 3226.

3239.

Hogarth Vindicated.

A Satire on Hogarth.

[1753]

AN etching of a lady at full length; her appearance and position are stiff and awkward, she is seated on a chair, holding a book on her knee. Below the design these verses are engraved:—

“The Line of Beauty—Let me See.—
 ’Tis Crooked—what by’t meant can be?
 And Serpentine I think they Name it,
 A very Odd one—Pray whence came it.
 Either a Straight or Simple Curve,
 Is all I ever did Observe.
 And not a Mix’d Curve—but let’s tryt,
 To See if we can hit the Right.
 O! O! I have it—pat Enough!
 A Curvilinear piece of Stuff.
 Hogarth is in the Right ont Still,
 Let Englishmen Say what they will.
 The line of Beauty’s Serpentine,
 When eer we please—as now is mine.”

One object of this print was to ridicule the terms used by Hogarth while explaining his system in “The Analysis of Beauty”, see “The Analysis of Beauty, Plate I.”, No. 3217. These terms were not universally understood; even Dr. Morell, who assisted in superintending the publication of the work, acknowledged that he was puzzled by some of the expressions, and did not always readily comprehend the author’s meaning.

$5\frac{5}{8} \times 6\frac{3}{8}$ in.

3240.

Burlesque sur le Burlesque ou le grand progres du doguin dans l’arts de Peinture avec ses inventions. pour produire les effects de tous les grands Peintres depuis Raphael, et sa production pour montrer combien il ont Inveintez et excellez dans la composition dans l’effect et dans le Coloris.

[A Satire on Hogarth, by Paul Sandby.]

avec Privilege du Roy Decem^r 1 1753

[1753]

AN engraving, representing the interior of a painter’s, or rather an engraver’s, workroom, a screen of semi-transparent paper, made up of pages from books, and inscribed, “*la vie de tout les grand Peintres*”, being suspended before the window to mitigate the light. Hogarth, the lower half of his figure being in the form of the hind parts of a pug dog, is seated on a stool, painting the “Sacrifice of Isaac” in the so-called “Dutch style”; in the picture Abraham, as a butcher, is firing a pistol at Isaac, who is bound, and kneels on a stool, but an angel, flying above, damps the priming of the gun. At the top of the canvas are, “3”, “3”, “3”, some

Dutch prints. "1", a little winged genius, is whispering in Hogarth's ear. A pug dog, "9", with a bone in his mouth, is fawning on him. A gentleman, having a balance suspended by a cord over his shoulder, is patting Hogarth on the back. A print in one scale weighs down the other, which is empty. A large pile of unsold copies of the "*Analysis of Beauty*" is behind Hogarth. A lay figure, "5", is draped as a gentleman, with a large sleeved coat, wig, &c. Hogarth's two pupils, "7", are grinding colours and defacing the room.

Below the design the following reference table is engraved :—" 1. un insecte inspirant la vanité au Peintre 2. Isaac et Jacob tiré d'un Manuscrit Hollandois, 3. Vieilles estampes pour servir de Modelle au Doguin 4 La tete du doguin servant de lanterne Magique ainsy quell a apparue dans un reve fait par le Picque auteur de cettte Estempe 5 un Manequin 6 un Aloyeau rotty 7 Eleves du doguin".

A parrot is perched on the easel. A window, which is closed by shutters divided horizontally, occupies part of the wall of the room; the shutters hang on hinges, so that when closed they exclude certain portions of the light; this window is styled "*lumiere pour les devins Suiets Invente par le Peintr*—", and the shutters are respectively inscribed, "*Pour Raphael*", "*Pour Rubens*", "*pour Titian, le Brun Vandylke*", "*pour Rembrant*"; it is the last-named shutter one of the pupils is daubing. On a shelf behind the easel is a row of books, marked, "*S^r John Vanburgh Fine Designs*", "*Brook Taylers Perspective*", "*Jo Millers jests*", "*King Arthur Blackmore*".¹ Above is a picture, wherein Hogarth, seated on the ground, with a Savoyard hurdy-gurdy grinder and a dustman standing by him, acts as a magic lantern, emitting light from his mouth, and displays on the wall opposite to him a parody of his "Paul before Felix". Against the wall of the study is "6", Hogarth's picture of "The Gate of Calais."

Beneath the design are represented various insulting ways of disposing of "*The Analysis of Beauty*." A man is driving a wheel-barrow full of the sheets, inscribed "*Analysis of Beauty*", to a cook's shop. A chimney sweep is reading it. A trunk maker is buying it by weight, the scales being labelled, "*Analysis of beauty p^r 5 p^r c*" (wt.). An old woman is selling it at a French bookstall with other things at "*Choisir pour 4 Sous*". A cart-load is shot on the ground before her. A hawker has bundles of the volumes on a long pole for sale.

This print is by Paul Sandby.

There is another impression of the same plate, retouched, but scarcely altered in the design. The "*An—a—ly—sis Analyd*" is added to the books on the shelf. The triangle, inclosing the serpentine line, so frequently seen in the illustrations of this subject, is traced on a portfolio. A background of houses is added to the groups of figures below the print, and a drunken figure, perhaps intended for that of Hogarth, with a sword at his right side, and a triangle and "Line of Beauty" dangling from his left elbow, is staggering along at the end of the groups.

The inscription below the design is altered to the following :—

"The Progress of the pug dog in y^e Art of Painting with his Invention by a Variety of Lights A, B, C, D, E, F, to produce y^e effect of all y^e great Painters. Shewing how far in his Opinion he has excell'd them in Design Colouring and Taste. —1. an Insect Inspiring y^e Painter with Vanity 2. A History piece sutable to y^e Painter's Capacity, from a Dutch Manus^t 3. Old-prints from whence he steals Figures for his Design 4 his Brains taken & and his Scul serving for a Magic lantern. Paul before Felix is reflected from it on y^e Wall 5 his Layman 6 Roast Beef 7 his Disciples 8 Lives of All the best Painters torn in pieces for his window blind 9 Jewel bringing him a bone to pick in y^e Line of Beauty"

¹ "King Arthur", by Sir Richard Blackmore. The occasion of the reference to Brook Taylor's "Perspective" was afforded by Hogarth's publication, in 1753, of the print described as "The Frontispiece to 'Kirby's Perspective'", No. 3254.

The title of the second state of this print is "the BURLESQUER burlesqued the second Edition *Price 1^s—done from y^e French*". Numbers and letters, as below, have been placed in the design. "A", "B", "C", "D", "E", "F" are on the shutters; "*Admired Authors*" occurs above the books on the shelf. The numbers refer thus:—"1", to the genius whispering in Hogarth's ear; "2", to the picture on the easel; "3", to the prints stuck on the picture; "4" is on Hogarth's head in the picture which shows him converted to a magic-lantern for the display of "Paul before Felix"; "5" refers to the coat propped on the stick, which serves for a lay figure to Hogarth while he is supposed to be painting a picture; "6" is the picture of "The Gate of Calais" on the wall; "7" and "7" indicate the colour-grinder and the dauber; "8" is the paper stretched to intercept the light entering through the window; "9" is the dog bringing the half-gnawn bone, a satirical reference to the "Line of Beauty" devised by Hogarth.

See "The Magic Lantern", No. 3247.

3241.

A New DUNCIAD done with a view of¹ y^e fluctuating IDEAS OF
TASTE, without Preface or Introduction.

[1753]

THIS engraved design shows the interior of a room, where Hogarth, "1", is seated at a table, and playing with a Pantin, or child's scaramouch; he has on one thumb a palette which is marked with the "*Line of Beauty*", round his neck hangs a playing-card, the Knave of Hearts, marked "4". "2" is a Harlequin, probably intended for Rich, a great friend of Hogarth's, he is pointing to a picture in which Hogarth has introduced the Pantin toy as a human figure, part of a design; Harlequin puts his hand on his breast, grins through his black masque, and seems to admire the movements of the Pantin with which Hogarth is playing. "3" is another man, apparently intended for a fool, who leans on the table behind Hogarth, and is absorbed by admiration of the antics of the Pantin. "5", standing on the table, is a "house of cards", such as children build. A Satyr raises part of the tablecloth and extends it before Hogarth. On the cloth is inscribed:—

"To his Friend Beautys Analyzer

"The Author of these eight Compositions, entertaining no hopes of Reward or proposing any advantage from a Patron—Envy must allow that this his DEDICATION to you is consistent with y^e strictest propriety—Your Apparent Delicacy of Taste, wou'd nauseate fulsome Flattery Your Nice sentiments of Modesty be offended on perusing encomiums on Meritt (where to you cannot possibly be conscious of a Claim).—Such a Task as no pen but your own is equal to, I avoid hinting at—These productions, brought to light, and establish'd on that unshaken Basis (your VANITY) the Artist in grateful acknowledgement takes this Liberty &c. D. D. D. 93 1754. the First Sett".

Under the inscription is "6", a sketch of Hogarth knocked down by Paul Sandby with a "*Burlesque*", i. e. "Burlesquer burlesqued". The "Burlesquer burlesqued" was designed, as J. Ireland stated, "Hogarth Illustrated", iii., p. 124, "for the more extensive circulation of Hogarth's fame, and the benefit of such foreigners as do not understand English." See "Burlesque sur le Burlesque", No. 3240.

¹ The word "fixing" has been engraved in this space, and afterwards partially erased; after "Taste" is a diagram of the Line of Beauty within a pyramid, placed on a square base, which is inscribed "VARIETY".

On the front of the table-cloth which the satyr holds up is the following reference table, explaining the above-quoted figures:—

- “1 a Painter at y^e Proper exercise of his TASTE
- 2 his genius
- 3. An Admirer
- 4 the Fool of Arts
- 5 a House of Cards
- 6 the Imposter knock'd down, by a French Burlesque”.

At Hogarth's knees his dog is standing on his hind legs; on his collar his owner's address, “*Leicester Squ*”(are). On the ground “*Lomazzo*”, the work of the author from which Hogarth was said to have plagiarized his “*Analysis of Beauty*”. A fool's cap decorated with a triangle and the “*Line of Beauty*,” i.e., “*pyramid and serpentine*”, a drum, against which are reared so many cards styled—“*A pack of Davbs, y^e Production of the Universal Genius in Imitation of the best Masters Which in his Opinion are far Superior to any of Theirs*”.

The pack of cards comprises figures and landscapes, with names of famous artists placed near them:—“*Perrelle*”, “*Cloud*”, “*Rubens*”, “*Titian*”, “*Vandyke*”, “*Vand' Veldt*”, “*Holbins*”, “*Raphael*”, “*Rembrant*”.

The title of this engraving comprises the symbolical figure used by Hogarth, a book on which a pyramid is placed; on the latter is the “*Line of Beauty*”, on the book is “*VARIETY*”.

$8\frac{1}{4} \times 6\frac{5}{8}$ in.

3242.

PUGGS GRACES Etched from his ORIGINAL Daubing

[A Satire on Hogarth, by Paul Sandby.]

A. C. Inv^t et Sculp^t Publish'd According to Act of Parliament 1753-4

[1753]

AN engraving; Hogarth, his lower half formed like the hind part of a pug dog, is seated before his easel, and painting his “*Pharaoh's Daughter*”. Behind him is a thin personage leaning on the back of the artist's chair, holding “*The Analysis of Beauty*”, and placing his hand to his head, because he is puzzled by that book. Before Hogarth stands a very fat amateur, expressing great admiration, and pointing to three ungraceful Graces:—1., a fat woman seated, holding a palette as a fig-leaf, and resting one foot on a box inscribed, “*£ for the M—h Presented to the Foundling Hospital with a Gilded Frame for y^e Admiration of the Publick*”. 2., a thin, stiff, upright female. 3., a distorted female seated on a box, fitted with several drawers, which are numbered, and inscribed “*Folly bid for by Pugs Friends*”. The word “*Folly*” appears to have been substituted for “*Marriage à la Mode*”. On a stool is a backgammon table converted to a colour box. Against the stool leans an open book, inscribed, “*No Salary Reasons against a Publick Academy, 1753*”. Under a portion of this inscription partially obliterated writing appears, thus:—“*Reasons to prove erecting a Publick Academy without a wicked Design to introduce Popery & Slavery in to this Kingdom*”. In the room are various objects alluding to the illustrations of “*The Analysis of Beauty*”; on the ground lie a pair of stays, a jack boot, “*rays of light*”, a pair of candlesticks, a pair of long leggings stuffed with straw. A pedestal inscribed with the name of “*RAPHAEL*”, whose head, serving as a barber's block, mounted on a crooked stick and wearing a wig, stands at the side, with a barber's puff, a bottle, box, &c.; the bust of the head is thrown on the ground. On a shelf stands a lawyer's bust, “*A*”, wearing a crescent. A bust of a judge stands under a gallows, all the timbers of which are, in mockery of the “*Line of Beauty*,” crooked; from the gallows hangs a balance, in one scale of which a bag of

money preponderates. A statue of a ballad singer, a bust, over which is a pair of spectacles, representing a person with a multiplying glass, "B", in his hand, are included. A great figure of a satyr holds a medallion of Hogarth's face wearing ass's ears and a fool's cap. "C" is a cherub, or rather a man's head with wig and bag, and a curved bone in his mouth. A gammon of bacon marked "76" is suspended on the wall. Hogarth's foot is on a pile of volumes of the "*Analysis of Beauty*"; an hour-glass is suspended from the easel to indicate when the sitter's hour has expired. In Hogarth's pocket is a book, marked "*Lomazzo*".

The "*Marriage à la Mode*", consisting of six paintings, was sold by auction for 120 guineas. The caricaturist's satire is misplaced; the censure was due to the public, who had not taste to admire such excellent works. Nor was Hogarth's present to the Foundling Hospital of his "*March to Finchley*" a fitter subject of satire. The various figures and objects introduced to this print are exaggerations of Hogarth's "*Line of Beauty*." Beneath the design is a group of two, or perhaps three figures, comprising a zany, with an ass's ears and a goat's feet, holding up a palette on which is sketched Hogarth's (?) face, over this are horns curved like the "*Line of Beauty*"; this seems to hide the head of a figure holding a paper inscribed "*to be Continued*"; behind is a satyr. The meaning of this group is too recondite to be understood. Beyond this group is the figure of a decrepit old man, whose person is curved in order to ridicule Hogarth's "*Line*." Beneath the design is engraved:—

"Behold a Wretch who Nature form'd in spight,
Scorn'd by the Wise; he gave the Fools Delight,
Yet not contented in his Sphere to move
Beyond mere Instinct, and his Senses drove
From false Examples hop'd to pilfer Fame
And scribl'd nonsense in his daubing Name
Deformity her Self his Figures place,
She spreads an Uglines on every Face
He then admires their Ellegance and Grace
Dunce Connoisseurs extol the Author Pugg,
The sensless, tasteless, impudent, Hum Bugg."

There are two editions of this print. The reference table engraved at the foot of the first is:—"A. Dianas Crescent B. a Multiplying Glass. c. a Modern Cherubim 76 a Gammon of Bacon 14 Rays of Light 4 Beauty stays 68 jack boot". On the second the following is added:—"D. a Disciple unable to find out the Meaning of y^e Book H: the Daubers Face shewn (by a Satyr) in proper Colours 1. his hour is out 2, a Bust of Raphael Destroyd for pugs Wig block".

The irregularity of the numbers is intended to satirize the somewhat confusing references to the auxiliary illustrations of Plates I. and II. of "*The Analysis of Beauty*", see these titles, Nos. 3217 and 3226. On the back of the first edition of this engraving is printed in letterpress the following parody of an address attributed to Hogarth:—"To the PUBLIC. I Propose to publish by SUBSCRIPTION, AN ANALYSIS of the SUN, in which I will shew the constituent Parts of which it is composed, and how it ought to have been composed. I will compute exactly its Magnitude and Quantity of Matter, both as it is and as it ought to have been constructed. As to the suppos'd Motion of the SUN, or EARTH, I shall prove, that *Ptolemy* and *Copernicus* were neither of them right in any Part of their Conjectures; and that consequently *Kepler*, *Des Cartes*, *Cassini*, *Leibnitz*, and Sir *Isaac Newton*, are absolutely wrong. I will likewise refute that vulgar Error, that the Sun, with respect to our Earth, is the Cause of Light and Heat, and I will shew how they are caused. I will prove that the Figure of our Earth is an inverted ω . And lastly, I will demonstrate that their Systems shew nothing of my *Line of Beauty*. This Work will be printed on a new invented Fool's Cap Paper, at Half a Guinea to Subscribers; but to those who do not Sub-

scribe it will be Fifteen Shillings. Subscriptions will be taken in by the Etcher of this Plate, and at my House, at the Sign of the *Harlot's Head* in *Leicester-Fields*. N.B. It will be in vain for *Astronomers*, Foreign or Domestic, to croud my House for Information in their Art; I grant them Leave to Subscribe, which is all the Favour they are to expect from me. W. H."

This satire is by Paul Sandby.

$8\frac{3}{4} \times 6\frac{3}{4}$ in.

3243.

The Analyst Besh—n : *in his own Taste*

[A Satire on Hogarth, by Paul Sandby.]

Pr 1^o. to be Continu'd. Published according to Act of Parliament [1753]

AN etched design with references beneath. For "The Analysis of Beauty", see that title, Plates I. and II., Nos. 3217 and 3226. The design comprises reference numbers attached to the figures; for the former, see below. The latter are:—"1", Hogarth in the centre of the front, holding on his knees a volume of "The Analysis of Beauty", which bears on its cover the pyramid and "Line of Beauty"; it is supported by "2", a prop, which bends to resemble the "Line of Beauty". Hogarth looks with horror at "3", the irradiated ghost of Lomazzo, author of the treatise to which, in his "Analysis," the artist referred as an authority, but from which treatise it was alleged by Hogarth's enemies he had stolen the ideas, which those enemies united to ridicule. Lomazzo holds aloft with one hand a curved line, somewhat resembling Hogarth's "Line of Beauty", and with the other displays an open volume having engraved on one page a pyramid, on the other:—"Beauty Proport Actions and Gestures Colour Light Perspective". "4" is a deformed man who is weeping, and grotesquely tearing his hair; a lean dog, "7", barks at this figure. "5" is a man standing behind Hogarth, and supporting him, while strongly stopping his own nostrils. "6" is Hogarth's dog, standing by his master's side and looking anxiously at him, sympathizing with his distress; the animal's collar is shaped to resemble the "Line of Beauty". "8" is an old gentleman, probably Dr. Morell, Hogarth's friend, affected by the smell proceeding from the artist, and holding up both hands in astonishment at the appearance of the ghost. "9", a young man, is described below. "10" refers to a wheel-barrow containing books which a man is casting into the mouth of a cavern. "11" is an arch, or portico, with sculptures representing the Fine Arts, see below; a scaffold is placed near this. "W" is a drawing or picture of a man's head, see below.

The references beneath the design are as follows:—

"1. an Author Sinking under the weight of his Saturnine Analysis 2 a Strong support bent in the Line of Beauty by the Mighty Load upon it. 3 Lomazzo's Ghost detecting the Fraud, bearing the Line of Beauty in one Hand, in the other Hand, his Treatise on Painting. 4 Deformity Weeping at the Condition of her Darling Son. 5 a Friend of the Author endeavouring to prevent his sinking to his Natural Lowness. 6 his Faithful Pugg, finding his Master by the Scent. 7 a Greyhound bemoaning his Friends Condition. 8 The Authors Friend and Corrector Astonish'd at the sight of the Ghost and smell of the Author. 9 a Disciple dropping the Palate and Brushes thro' Concern for his Masters forlorn state. 10. Volum's of his Analysis Thrown into the Caves of Dulness and Oblivion. 11 a Public Academy Erecting in spite of his endeavours to prevent it. Lomazzo's speech, 'Thou Ignorant Contemptable wretch how hast Thou mangled & perverted the Sense of my Book, in thy Nonsensical Analysis.'

"Nonsensical Analysis. from Lomazzos Treatise, speaking of the Line of Beauty, it shoud resemble the form of the Letter S: placed right, or else turnd the wrong way, as ∞ because then it hath his beauty. Neither ought he only to observe this form in the whole body, but even in every part: so that in the Leg when a Muscle is rais'd outwards on one side, that which answereth directly on the contrary side, must be drawn in and hid (as may be seen in the life)—this shews the disingenuity of the Man, in his Quotation from Lomazzo, endeavouring to insinuate that every Painter is Ignorant of this but himself tho' every Person which Learns to Draw, are first taught it, and tho' he Vainly endears to fix what is Beauty and Grace he Never gave an Instance of it in his own works.—the following is a Quotation From the Modern Analysis. in the Preface. Rubens does not seem to be acquainted with what we call the precise Line Raphael from a streight and stiff manner on a sudden changed his taste at sight of M. Angelo's works, & so fond was he of the serpentine line that he carried it into a Rediculous excess &c. Corregio's Figurs might be mended by a common sign Painter Whilst A. Durer never so much as divated into Grace. Vandykes picture are void of all Grace & Merit the epithet Simplicity A picture Copier require no more knowledge than a weaver—many more instances of his Vanity & Ignorance might be exposed but as the subject is endless as well as too Low to meddle Further with I shall give him up to the stings of his own Consce."

Below the inscription is, in a circle, a portrait of Hogarth, with the pyramid and "Line of Beauty" drawn on his palette; this purports to be "*for a Watch Case P 6^d*"; at one side of it is Hogarth's dog; at the other is a satyr holding a scroll inscribed:—"Done in Defence of those worthy Artists which this vain pretender to Art w^d Insinuate are far Inferior to him so Ignorant he is of his own imperfections". Behind the satyr is a group of itinerant ballad-singers, singing "*a New Song The Beauty of Deformity play to som Tune*", accompanied on a kind of hurdy-gurdy by a deformed dwarf, whose instrument is marked "*Fine Tea*", as comprising a small tea-box. A man rides backwards on a hog and cries "*Hog art*".

Hogarth objected to the establishment of a public, or royal academy of arts, and alleged that the artists alone were doing more than a public academy was likely to do.

$$6\frac{1}{2} \times 6\frac{1}{8} \text{ in.}$$

3244.

The Author run Mad

[A Satire on Hogarth, by Paul Sandby.] [1753]

An etching, showing Hogarth in a lunatic asylum, clad in a fantastic dress, wearing a crown of straw, and holding an ink bottle as a crown stuck on his head, one of his legs being bound with straw, his palette hanging round his neck, his mahlstick being curved to resemble the "Line of Beauty". With his left hand he is painting on a wall. He stands within "*a circle that y^e Devil may not fetch him*", and is tethered there by one leg attached to a chain, which has fallen into the "Line of Beauty". On the wall is painted, "1", Hogarth, seated in a crescent moon, and in the act of painting. Below this is "3", the "*EARTH*", on which is inscribed the "Line of Beauty", the earth is supported by "2", a bat, see below; "4" is the chain attached to Hogarth's leg, see above; "5", in the background, represents what was probably intended for a picture formerly painted on the wall by Hogarth, and being a sort of trophy or architectural composition drawn at the head of his bed of straw; at the base of this composition is the

pyramid, or triangle, so often employed in connection with the "Line of Beauty"; at its apex this "line" is inscribed; on the pyramid is represented an orb of sovereignty, on the arms of the cross of which are placed two sticks, on these—"7", "7", "7", and "7", four artists, are riding "see-saw." "8" and "8" indicate groups of persons in adoration; "6" is a kind of crown, formed by combining ridiculously many "Lines of Beauty"; it is surmounted by a full moon, from the sides of which issue more "Lines of Beauty" grouped to resemble horns; erect on the top of the luminary is a whole-length irradiated figure of Hogarth, with wings, a palette on his thumb, and in the act of raving, a cocked hat being on his head. At the side of this representation is a second, comprising a long ladder raised as if to the meridian sun, on the summit of the ladder is "9", Hogarth as Apollo (?) holding a "Line of Beauty" in one hand, a palette in the other, and wearing a cocked hat; "10", "10", "10" represent artists climbing the ladder or falling headlong at its sides. A group of struggling men, probably Hogarth and Lomazzo, the alleged author of the principle of "The Analysis of Beauty", is drawn on the wall at the side of the ladder; one of the combatants cries "'tis my book".

On another side of the wall, *i.e.* on that which bears a picture of Hogarth seated on the "Earth", are placed two lines of pictures or engravings, works of Hogarth, here displayed as if fit only to decorate the cell of a lunatic. These decorations comprise a portrait of a lady with combined "Lines of Beauty" serving as a feather in her hair, her body being bent to fall into a "line": this is inscribed "*Beauty a Portrait*"; the next work is "*The March to Finchley*", with part of the dedication:—"to the King of Prussia".¹

"*Felix before Paul*" is the subject of the next design, following which we have a travesty of "*Marriage à la Mode*, Plate I.", see No. 2688, inscribed:—"M——e M——d a fine Piece of Perspective for a square Room", "*Hudibrass*" is on the next, illegible, design; it is followed by "*Ph——s Dau——*", "Pharaoh's Daughter"; "*Connoiseui*" (rs) is on the last work. A volume, marked "*Drove y^e Dauber Mad*", and bearing the triangle and the "Line of Beauty", lies on the floor of the cell near Hogarth's feet, and suggests the cause of his insanity. See "*The Analysis of Beauty*, Plate I.", No. 3217.

"A." refers to a file of Hogarth's prints suspended from the ceiling, and many of the like which, as described above, are pasted on the wall.

Beneath is engraved a zany, holding a moon, and with his bauble belabouring Hogarth, who, prostrate at his feet, is lying on a scroll inscribed "*by his own Folly Struck with LUNACY. 1754*"; on the ground lie his palette, the "*despised*" "*Analysis of Beauty*", &c. On an easel behind are various caricatures of Hogarth, inscribed "*Part of y^e Cause of his Madness*". These are the satires of P. Sandby, including "*Burlesque*", see "*Burlesque sur le Burlesque*", No. 3240; and another inscribed "*will you write any more Books*"?, accompanying a design which suggests a man being flogged at a cart-tail (?); a third shows a woman (?) crying "*Humbug*", a fourth suggests "*Puggs Graces*", see No. 3242. A satyr squats behind the easel which sustains these works. On the ground lie a print of "*An Election Feast*". Near it is written:—"a new scheme to *Humbug y^e Public by a Ten shilling Subscription*". Likewise an envelope of paper which is marked:—"Receipt to Make Sower crout in return for dedication to y K——g of Prussia". The original subscription to the "*Four Prints of an Election*" was ten shillings and sixpence. "*The March to Finchley*" was to have been dedicated to George II., but when that monarch complained that it was intended to ridicule his guards, it was dedicated to the King of Prussia; see the entries in this Catalogue with these titles, Nos. 3285 and 2639. On a tablet is the following epigram:—

¹ As to this spelling, see "*The March to Finchley*", No. 2639, the description of the states of the plate, p. 517.

*"Shou'd we thy Study'd Labours trace
In search of Beauty—Air or Grace
Are they to us y^e Rule?
Has Phara's Daughter got them all?
Are they in Felix seen? or Paul
or at Bethesda's pool?"*

The titles of two of Hogarth's pictures are, "Pharaoh's Daughter", and "The Pool of Bethesda".

Below the larger design, and at one side of the smaller one, the following inscriptions are engraved:—

"He raves, his Words are loose as Heaps of Sand, and scattrings wide from Sense; so high he's mounted in his airy Throne, that now y^e Wind is got into his Head & turns his Brains to Frenzy. D^r Spanish Frier." Probably this refers to "The Spanish Friar," a comedy by Dryden. After this is the reference table:—

"1. the man in y^e Moon, painted by himself, the Earth was too Low for his Vanity, 2. the World supported by a Modern Atlas. 3. the Earth in the Line of Beauty. from his Demonstration 4 the precise Line 5 a Painter at the height of his Vanity, 6 a Crown of honour, Composed (by y^e painter) of y^e precise Line 7 Painters riding on their Maul sticks, endeavouring to Usurp his Crown. 8. Painters Sulptures Archt^d. &c pay Adoration to the Monument of this Great Master 9. he's at the last stave of Perfection 10. all y^e best Artists of y^e Present Age Mounting y^e Ladder, but are Dazled with his Rays, & are struck headlong down like Phaeton NB the Ten examples above, are Ideas in his Mind, Painted by himself in his Madness A his own Dunciad".

This is one of Paul Sandby's caricatures, which he described as part of the cause of Hogarth's alleged madness.

$6\frac{1}{2} \times 6\frac{7}{8}$ in.

3245.

A SATIRE REPRESENTING THE BURNING OF THE TEMPLE OF EPHESUS, &c.

[A Satire on Hogarth, by Paul Sandby.]

[1753]

AN etching which represents architecture in a landscape; on a monumental stone placed in the corner the engraver has written the following on Hogarth:—"1. A self Conceited Arrogant Dauber, groveling in vain to undermin y^e ever Sacred Monument of all y^e best Painters Sculp^r Archt^d &c. in Imitation of the Impious Herostratus who with Sacrilegious Flames Destroyd y^e Temple of Diana 2 to perpetuate his Name to Posterity. 3 a Satyr ready to lash y^e Scribler away 4 Geese swallowing all he cou'd rake up with his Impious Quill & pallate Knife &c. &c. &c. 1753". This inscription serves as a reference table to figures in the design described below.

The design comprises a very richly sculptured and well-imagined column, the base ornamented with historical bas-reliefs, and between the coils of a serpent, which spirally embraces the shaft of the pillar, are portraits of painters, sculptors, &c. At the bottom of this shaft, on his knees, having the hinder parts of a dog and with a pen stuck in his hat, the artist has represented Hogarth, who, attended by a well-dressed connoisseur, in the character of his torch-bearer, accompanied by his favourite dog, and armed with his palette knife, is grubbing up whatever he can find under the monument. A satyr, "3", is descending the steps with a scourge intended for Hogarth. Geese, "4," are "swallowing all he could rake up with his impious quill & pallate knife &c. &c. &c." The print is enriched with cypress trees, capitals, well-formed vases, and superb edifices; the whole, it is a night scene, is lighted by "2", the Temple of Diana in flames, and a full moon.

Beneath the design are the triangle and "Line of Beauty", as employed in Hogarth's "Analysis of Beauty", and the following verses:—

"The Vile Ephesian to obtain
A Name—A Temple fires
Observe friend H—g—th 'twas in Vain
He had not his desires—
You might with Reason sure expect
Your fate wou'd be y^e same
Men first thy Labours will neglect
Next quite forget thy Name".

In respect to Paul Sandby's satires on Hogarth, see "Hogarth Illustrated", by J. Ireland; iii., pp. 111-20. P. Sandby was the author of this print.
 $7\frac{1}{8} \times 8\frac{1}{4}$ in.

3246.

A Collection of CONNOISSEURS.

Publish'd according to Act of Parliament 1754.

[1753]

An etching, showing a party of connoisseurs seated round a small table, examining the print of the "Burlesque sur le Burlesque", see No. 3240; while a gentleman, "1", who drivels, is bringing a portfolio of the same print, marked "*Sur le Burlesque*". On the table lie "2", volumes inscribed "*DEFEN—OF ATHEISM*", "*Neat Views*", "*ROMAINS Philosophy*". Likewise a paper headed "*—To the Public—Sun—*". One of the connoisseurs tramples under foot "3", the "*ANALYSIS—BEAUTY*", by Hogarth, "*MILTON*", and "*Shakespeare*". On shelves in the background are books marked "*HUTCHINSON: VOL 27*", "*OGILS POEM*", "*VIEWS IN SCOTL—*", "*KENTS DESIGNS*". Against the wall hangs "*A List of Professors Public Academy Buckhorse Prof—*". For "Buckhorse", see "Sl—k Triumphant", No. 3081, he was a celebrated pugilist. Of Kent, Hogarth said, "Neither England nor Italy ever produced a more contemptible dauber"; see "Taste", No. 1873, and "A Satire", &c., No. 1764. "4", fragments of statues, below which, hanging on the wall of the room, are two pictures.

"Hutchinson Vol. 27", probably refers to the works of John Hutchinson, a prolific writer of the middle of the eighteenth century; his productions were collected in thirteen volumes octavo, entitled, "Philosophical and Theological Works", 1749-65; "Ogil (by's) Poems" are referred to in "The Frontispiece to 'The Dunciad'", No. 1793. For satires on Hogarth's "Analysis of Beauty", see "Hogarth Vindicated", No. 3239; "Burlesque sur le Burlesque", No. 3240; "A New Dunciad", No. 3241; "Puggs Graces", No. 3242; "The Analyst", &c., No. 3243; "The Author run Mad", No. 3244; "A Satire", &c., No. 3245; "The Magic Lantern", No. 3247; "The Painters March", No. 3248; "Mountebank Painter", No. 3249; "A Stir in the City", &c., No. 3266.

Below this design is engraved:—"How long ye Simple ones, will ye love Simplicity? and the Scorners delight in their Scorning, and Fools hate knowledge.—Proverbs i. 22."

Likewise the following reference table to the numbers on the plate, see above:—

- "1. A driveling designer.
 2. Admired authors.
 3. Despised authors.
 4. Antiques, *i. e.* mutilated misshapen fragments."
- The object of this design is to satirize Hogarth's opponents.
 $9\frac{7}{8} \times 11\frac{1}{2}$ in.

3247.

THE MAGIC LANTERN; PAUL BEFORE FELIX.

[A Satire on Hogarth, by Paul Sandby.]

[1753]

IN this etching Hogarth is represented seated on a chair; his head is supposed to be a magic lantern, his mouth the aperture from which light proceeds and reveals on the opposite wall a burlesque of his own "Paul before Felix burlesqued", see this title, No. 3173. A showman, standing near to explain the picture, holds a light behind his own figure; over Hogarth's head is a burning lamp, so that there are in this design various qualities and intensities of illumination. At Hogarth's side is a modification of his picture of "Pharaoh's Daughter".

 $8\frac{3}{4} \times 6\frac{3}{8}$ in.

3248.

The Painters March from Finchley Dedicated to the King of y^e Gypsies  as an Encourager of Art &c—

[A Satire on Hogarth, by Paul Sandby.]

Captain T—— *Inv^t et Sculp.*

[1753]

IN this etching Hogarth is fleeing out of a village, accompanied by a scolding woman, who is pointing to, "1", a pair of a cow's horns seen just over his head, and referred to in the reference table below as "1. Four times the Day". His hat is flying off, a chimney sweep behind him holds up a portrait of the "K— (of) Prussia", and is stealing from Hogarth's wallet the "*March*" to Finchley. Another sweep, "2", described below as "2 a Painter", is mounted on a sow; he carries a palette as a shield, on which is emblazoned the "Line of Beauty", and is about to daub Hogarth with his brush. Hogarth's dog is seizing the woman's drapery, which floats in the "Line of Beauty". A greyhound, exemplifying the same "Line", is stealing milk from the pail of a milkmaid, whose attention is diverted by the scene before her: a deformed cripple has his natural leg, his wooden leg and his crutch, all curved according to the "Line of Beauty". Various parts of this print are imitated from Hogarth's works. The sign of "Adam and Eve" occurs in "The March to Finchley"; in the same, milk is taken as in this print. In "The Four Times of the Day, Evening", see No. 2382, a pair of horns, belonging to a cow in the background, appears immediately over the citizen's head, as here over Hogarth's. The "*March to Finchley*" was dedicated to the King of Prussia, this to the King of the Gypsies, see No. 2639.

Beneath this etching is engraved "The Original Painting of y^e above Print will not be Ruffled for nor Given to a Hospital. N.B. The principal Humour of this Composition is left to the fertill Imagination of the Public. I will shew in my next Print how Poor Pugg was Treated with Rump Stakes, at a great Man's Palace, by Presenting the silly Analysis." Hogarth's "*Marriage à la Mode*" was disposed of by auction; his "*March to Finchley*" he gave to the Foundling Hospital. Under the main portion of the etching, is a subsidiary one, in which Hogarth, "A", is represented in the stocks, and under a pump, against which is pasted a placard inscribed:—"Puggs Proposals to his DUNCES to humbug them by an Election Feast a Burlesque on the wort(hy) Members o(f Parlia)ment 1754". Hogarth's "Four

Prints of an Election" were published by subscription. One of "*D Rock*"(s) advertisements is likewise pasted on the pump, as is the case with a placard in "*The March to Finchley*." "*B*" is a paper marked "*A Club of Artists*", held up to Hogarth by a man who wears a fool's cap; this was the title of a print by Burgess, intended as a defence of Hogarth; see this title, No. 3278. Behind the last-named person is a print of "*The March to Finchley*", with the inscription:—"*March to Finchley Dedicated to y^e King of Prussia*". On the other side, and referring to this group, is the following rhymed reference table to the above-mentioned letters on the smaller etching:—

"Patrons of worth, Encouragers of arts
^A Lo! from his Seat y^e Son of Folly Starts
 At Natures call—How cheap is—come
^B For See: a Wit holds Burlesque ¹ for his B—m
 Oh, H——h, born our WONDER to engage
 Thou Low Refracting Mirror of y^e Age."

And the following:—"A Burgess's Art of Sinking into Poetry". "1 Four times the Day". "2 a Painter". This etching is announced in "*The Public Advertiser*", April 1, 1754, p. 1, col. 3; this announcement further refers to "*The Analysis and Deformity, in eight Prints*", as to be had, like the above, of Robert Sayer.

$6\frac{7}{8} \times 6\frac{3}{4}$ in.

3249.

MOUNTEBANK PAINTER.

[A Satire on Hogarth.]

[1753]

IN this etching a mountebank's stage is shown in the centre, on which are Hogarth, "*H.*", "*S.*", "*F.*", "*W.*", "*4*", and four other persons. "*H.*", Hogarth, holds in each hand a curved bone. "*F.*", Dr. Morell (?), who is addressing a crowd before the stage, appears as a clown, lancets decorate his dress, a chariot is on his head, and through a cow's horn he proclaims—"The only Original Dumber to be seen without loss Of Time". "*S.*", Hogarth's Fool, on his hands and knees before the artist, bears on his back "*The Analysis of Beauty*,"—a volume marked with a "*Line of Beauty*" within a triangle, from which Hogarth is demonstrating his artistic principles. "*4*", Hogarth's puffer, a short, fat, deformed person, is distributing among the spectators, "*Proposals for Printing by Subscription an Election Feast*", and "*Analysis of y^e Sun Shewing y^e Absurd Notion of its being the cause of Light*". "*W.*", Hogarth's fiddler, standing in an attitude suggesting "*The Line of Beauty*", completes the assembly on the stage. Among the spectators is an exceedingly deformed person, whose body and limbs display extravagant curves, exaggerations of the "*Line*". Another deformed person shows in the extravagant distortion of his form how "*6*", the "*Line of Beauty*", can be adapted to his back and neck by another man. Various persons, deformed so that their bodies suit the "*Line of Beauty*", are among the spectators. At the back of the stage is a screen inscribed:—"The Art of Dancing How to present a snuff box in y^e Waving Line How to Flirt y^e Fan in y^e Most Graceful manner. Likewise all elegant Attitudes of the Body in the precise Line—Likewise How to confound Sound Reason. Tought by W. H at the Harlots head in L—r fields Page 148 &c."

¹ See "*Burlesque sur le Burlesque*", No. 3240.

On the top of the screen are a palette, brushes, cap, &c., made into the form of a fool's head. Likewise an ape blowing the French horn.

Below is the following inscription: "H. a Mountebank Painter Demonstrating to his Admirers & Subscribers that Crookedness is y^e Most Beautifull F. his Trumpeter — S: his Fool bearing with great Propriety the Saturnine Analysis. 4 his Puff W: his Fiddler standing in y^e Line of Beauty. 6 Crookedness demonstrated according to his Rules, precisely beautifull, by y^e leg of a Stool. This arrogant Quacking Analist who blinded by the darkest Ignorance of y^e principles of painting, has spoke so foolishly of the works of y^e greatest Masters—is hereby challeng'd to produce one Piece of his either in Painting, or on Copper plate, that has y^e least GRACE, BEAUTY or so much knowledge in PROPORTION as may be found in common Signs in every street—O Will thy Impudence is the certain consequence of thy Ignorance".

$6\frac{1}{8} \times 7\frac{1}{2}$ in.

3250.

HENRY 8TH., HERCULES, AND A FRENCH DANCING MASTER.

W: Hogarth, Delin. J: Mills. Sculp.

Published March 19th, 1798. Page 158

[1753]

THIS engraving is a facsimile, printed in red, of a sketch by Hogarth, representing, in slightly-shaded outlines, "fig. 1", the Farnese Hercules, leaning on a club; "fig. 2", Henry VIII., standing as he was frequently painted, with his hands stuck in his belt, and his feet wide apart, and "3", a French dancing master nearly in profile, in a bag-wig, ruffled shirt, stiff-skirted coat, and with a cocked hat under his arm, a stick in the right hand; his heels are placed close together, with the feet at a right angle.

The engraving occurs in "A Supplement to 'Hogarth Illustrated'", by John Ireland; London, 1798, facing page 158. In the second edition (7854. ff.) of the work it faces p. 153, and is printed in black.

The text of the volume for which this print was prepared states, p. 158, as follows:—"In Hogarth's manuscript of the Analysis (of Beauty), facing the chapter on Fitness, I found a red chalk sketch of three figures, which (with slight variations), he has introduced in his illustrative prints. They are copied as an example of the manner in which he sketched his first thoughts; they seemed placed together, to contrast the easy and natural turn of the Hercules, with the stiff and artificial attitudes assumed by the other two figures; in both of which *uniformity* is the leading principle. Relative to this, Hogarth, in p. 20 of the Analysis, puts the following query", &c.

$5\frac{1}{8} \times 4\frac{1}{2}$ in.

Brit. Mus. Library, 561. a. 20.

3251.

ITALIAN JUPITER, etc.

W. Hogarth, Inv^d, I: Mills, Sculp

Published March 1798. Page 162

[1753]

THIS engraving reproduces sketches by Hogarth, copied from originals in the MS. of "The Analysis of Beauty", and comprising a whole-length figure of Charles the First, another of his queen, Henrietta Maria, in the costumes Hogarth assumed they might have worn, and a caricature of a Gothic corbel,

being an angel holding a shield, having a lugubrious expression of countenance, the outline of a hat appears above the head. There is also the "Italian Jupiter" or rather Signor Desnoyer, a notorious stage dancer, wearing a theatrical costume comprising a light, stiff-skirted coat, rigid cravat, helmet with a vizor and high plumes, and leather gauntlets, knee breeches, &c.; in his right hand he grasps *fulmen*; he is dancing on one foot. See "The Analysis of Beauty, Plate I.", No. 3217.

This engraving was prepared for "A Supplement to 'Hogarth Illustrated'", by John Ireland; London, 1798, to face p. 156. In the second edition, 1806, (7854. ff.), the work faces p. 156.

The text states, p. 162:—"The figures 1. and 2. are from Vandyke's portraits of Charles I. and Henrietta Maria; the former is copied from one of that great painter's portraits, and almost wholly made up of straight lines; the latter, though drawn with an easy and elegant air, Hogarth considers as not composed on the principle of the *waving line*, which he says Vandyke seems never to have thought of", &c. "No. 3. is intended to represent one of those clumsy, grotesque ornaments with which our cathedrals abound, where a winged figure, perched in the niche of an arch, behind a shield", &c. Of the figure of the dancing master the text states:—"the Italian Jove, grasping a thunder bolt, is intended for *Monsieur Desnoyer*, dancing in a *grand ballet*. A reduced copy of the figure is in the first plate to the Analysis, placed as a companion to Quin in the character of Brutus; and it must be acknowledged that the English actor, in a wig, which *Gorgon's self might own*, is as fair a representative of a Roman general, as the dancer is of a deity."

$4\frac{3}{4} \times 5\frac{3}{4}$ in.

Brit. Mus. Library, 561. a. 20.

3252.

False Perspective. Exemplified.

The "Original of the Design for the Frontispiece of"
Kirby's "Perspective."¹

W Hogarth pinx^t Sam^l Ireland sculp^t

[1753]

THIS etching, the signatures of which are written in reverse, was produced by Samuel Ireland and is comprised in his "Graphic Illustrations of Hogarth", 1794, vol. i., facing p. 158. This design is thus described by that author, with the alleged history of the work, pp. 158-160:—

"In the year 1755 Hogarth designed a frontispiece to his friend Kirby's Treatise on Perspective, in which he has happily ridiculed the want of knowledge at that time in this necessary branch of the art. The original drawing is in my possession, and likewise the sketch in oil, from which the annexed etching is made. Each of these designs has its respective merit; but I suspect the sketch in oil to have been the first thought. I am informed it was made in the presence of Mr. Kirby and others, at the house of a common friend. The design is very different from that which has been published, and in some respects may claim a preference, as the absurdity meant to be ridiculed is carried to a still greater height. The scene is supposed to be in Africa from the sooty complexion of the two damsels who are angling by the side of the river: this idea is farther corroborated by the introduction of the story of Dido and Æneas, who are represented almost naked, while the natives are full clothed in the European style. The sun-dial is twice the height of the figure, who cannot reach to see the hour; and, were it not so, the dial is placed directly under the shade, and in such a situation that during the greater part of the

¹ See "The Frontispiece to 'Kirby's Perspective'", No. 3254.

day it must necessarily be out of the reach of the sun's rays. A large ship at a little distance is not bigger than the chandelier, and the smoke in columns, that take different courses, is issuing from chimneys so situated over the doorways as to make it evident that they do not belong to any fire place. The flat roof of the building cannot possibly be seen in this situation, and the lines that should incline downwards are in a contrary direction. The woman giving a glass of liquor to a man on the opposite side of the river, the trees increasing in size as they are removed farther from the eye, and the man hanging in the extreme distance of the picture brought forwarder than the nearer objects, are strokes of true satire: the bridge standing in the middle of the river, without any means of getting on or off it, heightens the absurdity in the same vein of humour, and leads the mind, beyond all doubt, to the species of folly meant to be held up to ridicule. The man beneath the bridge is aiming his gun at an object he cannot see, and, as he levels his piece, must be shooting the bridge. The enormous size of the swan, the water running upwards with great rapidity, and the five barred gate placed at the bottom of the stairs, immediately across the well, complete the many absurdities in the design, which, like Swift's *Directions to Servants*, being all in direct opposition to the rules which ought to be observed, may possibly strike more forcibly and be of more utility than the ordinary modes of conveying information."

$5\frac{7}{8} \times 4\frac{3}{4}$ in.

Brit. Mus. Library, 561. a. 19.

3253.

Satire on false Perspective, from the orig^l Drawing

[Original Design for the Frontispiece to "Kirby's Perspective."]

Hogarth del^t. *Le Cœur sc^t*. Pub. for S. Ireland May 1. 1799. [1753]

THIS aquatint engraving is stated by S. Ireland, in his "Graphic Illustrations of Hogarth", vol. ii., 1799, p. 134, to be "an engraved fac-simile from the original drawing in Indian ink, given to the editor of this work by the daughter of the late Mr. Kirby".¹ The composition is in the reverse way to that of the published engraving of the "Frontispiece", the gentleman who is fishing stands on our left. The design is the same in both works.

$5\frac{1}{4} \times 6\frac{3}{4}$ in.

3254.

THE FRONTISPIECE TO "KIRBY'S PERSPECTIVE". (No. I.)

Whoever makes a DESIGN, without the knowledge of PERSPECTIVE, will be liable to such absurdities as are shewn in this Frontispiece.

W. Hogarth inv. et delin. L. Sullivan Sculp. [1753]

THE design here engraved was given by Hogarth to his friend Joshua Kirby, in order that it might be used to illustrate "Dr Brook Taylor's Method of Perspective made easy both in Theory and Practice, in two Books", by J. Kirby; 1753.

¹ See "The Frontispiece to 'Kirby's Perspective'", No. 3254.

The design is a travesty on, and collection of the blunders to which draughtsmen ignorant of perspective are liable. It shows a landscape, with an inn, having the sign of the "Half-Moon" in the front, on our right; a river runs diagonally from this side to the distance of the picture. Cattle and sheep are passing on a road towards the nearer bank of the river, which, in the mid-distance, appears to be, but is not really, crossed by a bridge of three round arches, two of which are shown. Swans float on the water, likewise a boat with a sail raised against its mast; a sportsman stands in a smaller boat, near the bridge, and fires a gun at a bird. On a platform in the immediate foreground a gentleman is in the act of angling, he has just caught a fish; close behind him are some large barrels, and a wooden outbuilding of the "Half-Moon". A second angler sits on a high-bank near the road and holds his rod over the water. A waggon with three horses is crossing the bridge. In the distance beyond the bridge a line of trees goes in a curve about the base of a hill, on one of these trees stands a cuckoo. A man walking on the summit of the hill, takes fire for his tobacco-pipe from a candle which is held by a man who leans out of an upper window of the "Half-Moon." A church stands on the edge of the river in the distance.

The satire of this work applies to the absurdities of representing and combining the elements of the design in a manner which is contrary to the laws of orthographic projection. The horizontal line where the level of the river and the sky appear to meet slopes very considerably to our left. Not only does the church seem to stand partly in and partly out of the water, so incorrectly is it drawn, but, although the roof of its tower is higher than the horizon, it slopes upwards, and we see part of the base of the spire which issues from the tower. The roof of the nave is not in a line with that of the west end, and both gables are shown as if the nave and west end were at right angles to each other. The trees on the base of the hill are represented larger than the nearer ones, although they are more distant from the eye; some of the latter hide the lower part of the sign of the "Half-Moon", which projects from the front of the house, while the house is in the foreground of the picture, and the trees are beyond the bridge in the middle distance. The man who lights his pipe is separated from the woman who holds the candle by as great a distance as the trees and the signboard are separated. The signboard projects from the front of the house and is supported by a beam inserted in the wall of that part of the building, but a stay which sustains this beam is supported in the wooden outhouse of the "Half-Moon", which is considerably nearer the spectator than the house. The perspective of the casks in front is entirely wrong; neither of the three would, as represented, stand on the flat ground. The lines of the pavement at the feet of the nearer angler diverge as they recede into the picture; the angler's rod extends to a preposterous distance over the head of his fellow fisherman; the fish he has caught would, if so big as it is drawn, be enormous. The second angler shows the same mistakes in perspective. The cattle and sheep seem bigger as they are more distant from the observer; the road they go on ends abruptly at the bank of the stream, as a cliff ends on the sea. The eaves of the roof of the "Half-Moon", although considerably above the horizon, slope upwards, while those of the wooden outhouse, which are below the horizon, slope downwards. The bridge issues from the middle of the river, and the road on it, although lower than the horizon, is hidden as it would be if it were above the horizon; the waggon appears to be crossing above the parapet, or as if there were no parapet. The sportsman in the boat, who is supposed to be firing at the cuckoo on the top of the most distant tree, takes aim in the opposite direction, and has the bridge between himself and his mark, so that he could not possibly hit the bird, which is prodigiously out of proportion to the tree on which it perches.

It is stated that this design "arose from the mistakes of Sir Edward Walpole, who was learning to draw without being taught Perspective"; see "The

Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; vol. i., 1808, p. 244; see the same page for a letter from Joshua Kirby to Hogarth, thanking him for the drawing which supplied the original of this print.

This drawing by Hogarth is now in the possession of Dr. Percy.

This plate was used again for "The Works of William Hogarth, from the Original Plates restored by James Heath"; London, no date (1751. d.)

$6\frac{3}{4} \times 8\frac{1}{8}$ in.

3255. THE FRONTISPIECE TO "KIRBY'S PERSPECTIVE". (No. 2.)

FRONTISPIECE.

Whoever makes a DESIGN without the knowledge of PERSPECTIVE, will be liable to such Absurdities as are shewn in this Frontispiece.

W. Hogarth inv. et delin. T. Cook sculp. Publish'd Aug. 1st. 1803, by G. & J. Robinson, Pater Noster Row, London. [1753]

This engraving is a copy from Hogarth's design described under the same title and date, No. 3254.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

$6\frac{1}{2} \times 7\frac{3}{4}$ in.

3256. THE FRONTISPIECE TO "KIRBY'S PERSPECTIVE". (No. 3.)

FRONTISPIECE TO KERBY.

Hogarth pinx. T. Cook & Son sc. Published by Longman, Hurst, Rees, & Orme, Nov. 1st, 1808. [1753]

This engraving is a copy from that which is described with the same title and date, No. 3254. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression faces p. 201.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$4\frac{3}{4} \times 5\frac{3}{4}$ in.

3257. THE FRONTISPIECE TO "KIRBY'S PERSPECTIVE". (No. 4.)

WHOEVER MAKES A DESIGN, WITHOUT THE KNOWLEDGE OF PERSPECTIVE, WILL BE LIABLE TO SUCH ABSURDITIES AS ARE SHOWN IN THIS PRINT.

W. Hogarth, Pinx. J. Moore, Sculp.

[1753]

This engraving is a copy from that which is described with the same title and date, No. 3254. An impression faces p. 186, in "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date.

$4\frac{3}{4} \times 5\frac{3}{4}$ in.

Brit. Mus. Library, 7855. i.

3258. THE FRONTISPIECE TO "KIRBY'S PERSPECTIVE."
(No. 5.)
Hogarth's Perspective.

[After Hogarth.] *J. Jackson.*

[1753]

THIS woodcut is a copy from the design described with the same title and date, No. 3254. It was prepared to illustrate "The Penny Magazine", 1834; an impression occurs on p. 401.

$5\frac{7}{8} \times 7\frac{1}{8}$ in.

Brit. Mus. Library, 2093. e.

3259.

THE ABSURDITY OF FALSE PERSPECTIVE.

[1753]

THIS is a sketch in pen and ink, being an adaptation of a design of Hogarth's; see "The Frontispiece to 'Kirby's Perspective'", No. 3254; instead of a tavern a temple, which is approached by a bridge, is placed on our left; two ladies are angling in the middle. The above title is written over the design.

$7\frac{1}{2} \times 5\frac{1}{2}$ in.

3260.

THE ROBIN HOOD.

*Publish'd according to Act of Parliament June 1st. 1752. Price 6^d.
Plain, Colour'd 1^s.*

[1753]

THIS is an engraving showing the interior of a wainscoted room which is lighted by four candles suspended from the ceiling, and by a fifth candle on a table near the middle. It is the place of meeting of a debating society. The president, or chairman, sits at the table with two loaves on his head, thus placed to intimate that he is a baker; he is listening to the speech of a man who stands on his left, with a shoemaker's last under one arm. Two persons sit on a form facing the chairman, one of them lolls back, the other turns his face to look at the shoemaker's antagonist, a little man, who stands up and is in the act of speaking. On our right two other men are arguing with great vivacity; several observers are grouped near. On the table are a large open book, covered pot, watch, pen and ink, and hammer.

All the men have ignoble faces and common manners.

Below the design the following inscription is engraved:—"It is impossible to trace the Origin of the above Society, tho we imagine they first took the Name of Robin Hood from their Shooting with long Bows, which Custom they still retain: and to deduce them from any particular Nation is equally impossible, for they are composed of every Nation on Earth; we must therefore be content with the following short Description of their present State.—The Number of them is about 300, composed chiefly of Shoemakers, Apothecaries, Lamp-lighters and Parish-School-Masters wth. a BAKER at their Head for President, they assemble every Monday Evening, when they debate publicly on the most important Subjects, as Religion, Politicks and the Moral Fitness of Things; and each Member is allowed five Minutes to handle the Subject according to his Art; and then the Baker reads up the whole of their Arguments, mix's them with the leaven of his Under-

standing, and proportions them out into Cakes, according to the Merits of each Speaker. — N.B. Should this Account raise any ones Curiosity, they are desired to enquire any Monday Afternoon near Butcher Row, and their Curiosity may be satisfied for a Pot of Porter."

On the subject of the Robin Hood Society, see "Frontispiece to 'The Robin Hood Society,'" No. 3539; "Robin Hood Society", 1783; "Robin Hood Debating Society", January 1, 1809.

$13\frac{1}{4} \times 7\frac{7}{8}$ in.

3261.

"ARTS DISCOVERAGED".

A Satire on the "Society for the Encouragement of the Arts, Manufactures, and Commerce," London.

[1753 ?]

A DRAWING in pencil, representing what appears to be a burlesqued design for a medal, such as those given by the so-called "Society of Arts" (?). A figure of Pallas, naked to the hips, sits on a stool, which is breaking beneath her; she holds a watchman's rattle in her right hand, while from her left drop a painter's palette and brushes. On her knees is perched a monkey, who with a large syringe washes the face of the goddess, and by the act frightens her owl, so that it leaves its perch on her helmet and flies away. Behind, a gentleman, probably intended for an artist, turns from the ludicrous sight and weeps. In the distance is the façade of a building, resembling that of the house of the "Society of Arts" in the Adelphi, London; over this is written, "*Arts promoted*". On the other side is a ship wrecked at sea. The drawing is inscribed, in ink, "*Folly Excu In-Gratitude Publ'd Wisdom Inv*".

The "Society for the Encouragement of the Arts, Manufactures, and Commerce" was founded in 1753. It is probable that this drawing was prepared at a period considerably subsequent to that date.

A circle, $4\frac{1}{8}$ in. diameter.

3262.

AN APE PAINTING THE PORTRAIT OF AN ASS.

(G.) *Bickham according to Act.*

[1753 ?]

THIS is an engraving showing a large ape in a man's coat and breeches, standing and turning towards us like an artist in the act of looking at his sitter. He has one knee on a stool; on his left hand is a palette with pigments on it; with this hand he likewise holds brushes and a mahlstick. He is mixing colours on his palette, on the canvas before him is the head of a braying ass. Another ape, with a cap on his head, is grinding pigment in the background. A round tray and three bladders of pigment stand on the floor near the lower hands of the former ape.

This may have been designed as a satire on Hogarth. See "Puggs Graces", &c., No. 3242; "Mountebank Painter", No. 3249; "Pug the Painter", No. 3277; "A Brush for the Sign Painters", April, 1762; "A Sign", &c., 1762; "Tit for Tat", 1763; "The Bruiser Triumphant", 1763.

$8\frac{1}{8} \times 12$ in.

3263.

A SATIRE REFERRING TO THE CITY OF LONDON.

[1753?]

THIS is a drawing in sepia with a pen, washed with a brush in Indian ink, probably the work of the designer of "A Stir in the City", No. 3266, which it resembles in the mode of grouping the figures, the general style, and the draughtsmanship. It was made for an engraver, a considerable number of the figures have labels attached to their lips, the proposed inscriptions on which have not been inserted. There is accordingly no direct clue to the purport of the satire.

In the centre is a pedestal for a statue, intended, doubtless, for that occupied by the effigy of Queen Anne, at the west front of St. Paul's Cathedral, London; the statue lies in fragments before the pedestal, having been cast down to make room for a figure of a gentleman, who is clad in the upholstery-like robes of an English peer, standing with one hand resting on his hip, the elbow of the other arm placed on the Table of the Law, *i.e.* of the Ten Commandments, as in rococo art; this is probably a representation of the Earl of Egmont, see "A Cheap and Easy Method", &c., No. 2604, and "Byng Return'd", No. 3367, who had, in May, 1753, made a remarkable speech¹ against the Bill for naturalizing Jews in England, a subject much in debate at this period, see "Four Prints of an Election. Plate I.", No. 3285. The passing of this Bill was much opposed by the citizens of London, who may be supposed to be represented here by the figures of those who, clad in official gowns, kneel at the base of the statue, in the act of imploring aid, as if, having thrown down their tutelar queen, and set up the earl in her place, they now worshipped the latter. Behind is the west front of St. Paul's.

On our left of the central group a brewer's dray is proceeding; at the hinder part of the vehicle is secured a half-naked man, who turns imploringly to one who lashes his bare back with a scourge.² Next to the dray stands an old gipsy woman, doubtless intended for Mary Squires, see "A T(ru)e Draught", No. 3211, the gipsy concerned in the affair of Elizabeth Canning. The old woman is looking at the flogged man, and holding up one hand, either in sympathy with his sufferings, or in satisfaction that he should experience them. A man, probably intended for the driver of the dray, stands at the side of that vehicle; he appears to hold a paper, probably a ballad, and, as with the flogger and the flogged, a label proceeds from his lips. In the distance, on this side, a party of labourers with ropes are, under the direction of one man, pulling down the Mansion House.

On the other side of the foreground, *i.e.* on our right of the statue, is a group of men, comprising one in a lawyer's or clergyman's gown, walking with shackles on his wrists, apparently protesting his innocence, and, with raised face, appealing to heaven. A tall man walks by the side of the manacled one, and seems to be reviling him; labels proceed from the mouths of both these persons. A guard of men with staves accompany them.³

¹ See what is alleged to be a report of this discourse, in "The Gentleman's Magazine," 1753, pp. 477-81; likewise "The History of England", by T. Smollett, Book III., chap. ii., § xxv. The statue, however, bears the jewel and collar of the Garter, of which order Lord Egmont was not a member.

² The dray may refer to Sir W. Calvert, a brewer, and Lord Mayor of London; see "All the World in a Hurry", No. 3270. He had been an energetic supporter of the so-called "Jew Bill", and incurred much odium on that account; see "The Jews Triumph", No. 3206.

³ The person thus arrested may be intended for Dr. Archibald Cameron, see below.

Behind this group is another and more numerous one, assembled near a gallows, from which the body of a man, probably that of Dr. Cameron, is suspended; a cap is over the face, and the hands are bound together. A porter, in the background, having a large burthen of books or cloth on his back, endeavours to call the attention of the persons near him to the hanged man, but he does so in vain. They are attracted to one who, seated in a chair, with his feet on a stool, appears about to undergo circumcision at the hands of an elderly man, a Jew, who holds a basin in one hand, a large knife in the other, and stoops over the patient. Among the spectators are two bishops, members of the bench, some of whom had supported the "Jew Bill"; likewise several persons in square caps, and, standing in front, with his characteristic obesity and strutting attitude, his left hand in his breast, as he is often represented, the Duke of Cumberland,¹ for whose alleged interest in the operation in question here, see "The Jews shaving the Parli'm't", No. 3208, and "Published for M^r. Foreskin", No. 3209.

Dr. Charles Archibald Cameron, youngest son of Evan Cameron, of Lochiel, and brother of the notorious Donald Cameron, so closely connected with the Highland raid of 1745, was, it is said, compelled by his brother to join the Highlanders on that inroad. After the dispersion of the clans he escaped to France, and acted as surgeon in his brother's regiment and another corps, until, it was stated, he, for personal reasons, revisited his own country; he was captured and brought to London as a rebel described in the Bill of Attainder; as such he was condemned to death, May 17, 1753. This sentence was carried into effect June 7 following; see "The Gentleman's Magazine", 1753, p. 292, for an account of the execution. The sentence was considered severe, and the man was lamented by the people; see "The History of England", by T. Smollett, Book III., chap. ii., § xxxi. It was alleged that he was commissioned by the King of Prussia to offer arms to the disaffected Highlanders; see H. Walpole's account of his execution, "Letter to Mann", June 12, 1753, and a note to another letter from the same to the same, dated April 27, 1753.

$13\frac{1}{4} \times 7\frac{3}{4}$ in.

3264.

"His Arrival at his Country Retirement & Reception."

[March 6, 1754]

In this etching Mr. Henry Pelham is represented entering the Infernal Regions, conducted by a demon. Pelham observes, "*It was much easier Walking in the T—s—y—I hope my successor finds it so—*". His guide says, "*I'll Conduct You to your Room*". Other demons and departed statesmen greet his arrival, as follows:—Sir R. Walpole says, "*O This is a Child of my own bringing up I found him a promising Genius for dirty Work Therefore did all I could to gain him the Succession at my Retirement hither Knowing that Some of his Black Stroaks wou'd make me appear as fair as Alabaster—He has done it in several Respects but Chiefly in getting the N—t—l—n of the J—s passed—have any of you great Genius's done any thing Equal?*" Cardinal Wolsey inquires, "*Is that the Choice Spirit you have so often describ'd—I made pretty large Strides towards making the King & People Swallow down What I thought proper—But this beats all my Ego et Rex meus's out of Doors.*" Another condemned being, Judge Jefferies, says, "*All my Transactions in the West were but a Joak to that great Achievement—*"; his neighbour declares, "*We are all puny Statesmen to him—*"; the next spirit remarks, "*If You Old Machivial, had known him in your days he'd a lent you a Lift.*"—One who is seated in the centre says, turning towards the approaching Pelham,

¹ For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646.

"What new Inhabitant from the upper Regions comes here?" A fierce demon, emerging from the fiery lake, on the border of which the above-named speakers are assembled, demands, "Who comes Here! What is He! Where does he take Lodging!"

Mr. Henry Pelham died March 6, 1754, aged 60. He was First Lord of the Treasury, and Chancellor of the Exchequer.

The Jews Naturalization Bill, the great cause of Mr. Pelham's unpopularity, was passed June, 1753, on the eve of a General Election, but it was repealed in the following December. The hostile feeling this measure had provoked still, however, remained, and had much influence on the new returns of members to Parliament.

As to the "Jew Bill", see "Four Prints of an Election, Plate I.", No. 3285; as to Mr. Pelham, see "Modern Characters", No. 2829.

$13\frac{3}{4} \times 9$ in.

3265.

THE CITY UP AND DOWN, OR THE CANDIDATES POIZ'D

*Publish'd According to Act of Parliam^t. March 1754 Price 6^d Plain 1^s
Colour'd [March, 1754]*

AN engraving of an Up and Down, with four suspended seats or boxes. In the upper one, sit,—“1”, Sir John Barnard, Mr. Slingsby Bethel, and Mr. Beckford. In one of the side boxes is Sir Richard Glynn, “5”; in the other, which is somewhat lower, is Sir Robert Ladbroke. In the lowest box are Sir William Calvert, and Sir Crisp Gascoyne. The figures refer to the City of London Parliamentary election in 1754, before the close of the poll. The three upper persons had represented the City in the last Parliament, and, as there were no objections to them, their successful re-election was not doubted. Sir Richard and Sir Robert were new candidates, and which might succeed was uncertain at the date of this design; Sir Richard seems the favourite, but he ultimately failed. Sir William Calvert, “6”, had been one of the former representatives, and several Jews are crowding about him, promising their interest in return for his zealous support of the Jews Naturalization Bill; they say, “You have all our Intrest, for your Zealous support of our Bill”. He replies, “Confound y^r Bill, now I have no Hope left”. His “zealous support” made him so unpopular that he lost his election, and was at the bottom of the poll. Sir C. Gascoyne, “7”, had taken a very active part in investigating the charges brought against the gipsy, Mary Squires, by Elizabeth Canning, on which Squires had been tried and condemned. By his exertions the gipsy's innocence was established, and Canning transported. But, during the investigation, popular feeling was very strong in favour of Canning, and Sir Crisp was severely censured. There could therefore be no hope of his being a successful candidate. Near him are standing Mary Squires, and Vertue Hall, a woman whose evidence was of much value at the trial; however strenuous he may have been in her defence he now assures Squires he would be glad to see her “anywhere but here.” She says, “Pray Good y^r Honour may gain y^r Election.”, Hall remarks, “I wish his Honour well up-on my Vertue.”; Sir C. Gascoyne adjures the former, “G—d d—n it Sq—rs speak to me on y^e Chase or anywhere but here”. The “Chase” refers to Enfield Chase, where some of the events of the case of Canning were alleged to have happened.

In the topmost box Sir J. Barnard says, “I am strictly speaking neither a Friend to y^e Jews nor their Enemy; excepting when they aim at having equal Rights & Privileges with my Fellow Citizens & Country-men”; Mr. Bethel says, in reply, “Right S^r J—”, and Mr. Beckford, a thin man, declares to his companions in

the box that "*It becomes a Man of Character to keep good Company*". Sir R. Ladbroke, in the lower of the two side boxes, says, "*I should like to be in good Company too but I fear it must be with y^e 2 K—gs.*"¹ To him replies Sir R. Glynn, in the opposite box, "*Your Rum's not good S^r R— it won't sink Oyl*". Standing on the ground behind Sir R. Ladbroke's box are two men, one a workman, with a glass of liquor in his hand, a roll of paper under his arm, and other rolls near his feet; he says, "*S^r R—t's Gin has made me Spoil my Work.*"; his neighbour is a publican holding a spirit measure and a drinking-glass, with which he has supplied the workman with liquor; he replies, "*Ne'er mind it, if he gets in, Gin will be cheaper*".

A group of voters on the farther side of the river approach the Up and Down, and one of the leaders, referring to Sir W. Calvert, who was a brewer, and to Sir C. Gascoyne, says, "*Two very good Bear makers, they have my Intrest*"; comprised in this group is an Irishman, who says to his wife, standing near, "*O Harra by me Showl dear Joy y^e K— of y^e J—s² & y^e K— of y^e G—s are risen quite up to the Bottom; And my Sweet Honey the Gin-merch³ is before coming after them*". Seated on the ground near this group is a female itinerant gin-seller, her basket placed before her; she says, holding a glass of gin, "*Who'l have a Dram of S^r R—ts best?*"

On the nearer side of the river stands Mr., afterwards Sir Sampson Gideon, conducted by the Devil; the former despairs of success without Satan's assistance. He has his hat full of gold, and says, "*If I was over I wou'd turn y^e poize tho' it cost me y^e Profits of y^e last Lottery.*" This person is frequently alluded to in the electioneering squibs of this time. In the report of the Committee appointed to investigate the Lottery of 1753, it is stated, "that Sampson Gideon became proprietor of more than six thousand tickets, which he sold at a premium." He was a strenuous supporter of those who voted for the Jews Naturalization Bill.

For Sir S. Gideon, see "*Vox Populi Vox Dei*", No. 3202; "*All the World in a Hurry*", No. 3270; "*A Stir in the City*", No. 3266; "*A Satire referring to the Jews Naturalization Bill*", No. 3207; and Walpole's "*Letters*", edit. 1859, ii., pp. 260, 395; iii., p. 417. For Sir J. Barnard, see "*The Temple and Pitt*", No. 3625. For Mr. S. Bethel, see "*A Stir in the City*", No. 3266. For Mr. Beckford, see "*The Temple and Pitt*", No. 3652. For Sir R. Glynn, see "*All the World in a Hurry*", No. 3270. For Sir R. Ladbroke, see "*All the World in a Hurry*", No. 3270. For Sir W. Calvert, see "*All the World in a Hurry*", No. 3270. For Sir C. Gascoyne, see "*A Stir in the City*", No. 3266. For the affair of Mary Squires and Elizabeth Canning, see "*A T(ru)e Draught of Eliz: Canning*", No. 3211. For the "*Jew Bill*", see "*Four Prints of an Election, Plate I.*," No. 3285. On this subject, see "*The Liveryman's Levee*," No. 3267. This print is announced for publication in "*The Public Advertiser*", March 15, 1754, p. 3, col. 1.

The final result of the poll was, votes for—Sir J. Barnard, 3553; S. Bethel, 3547; Sir R. Ladbroke, 3390; Mr. W. Beckford, 2941; Sir R. Glynn, 2655; Sir W. Calvert, 2650.

Sir C. Gascoyne was a candidate, but never went to the poll, having a few days before offered himself for Southwark, where he did not succeed.

$13\frac{1}{2} \times 9\frac{1}{2}$ in.

¹ That is, with Sir W. Calvert, and Sir C. Gascoyne, who are in the lowest box; see the speech quoted below.

² "*King of the Jews*", a satire on Calvert, and "*King of the Gipsies*", referring to Gascoyne; see "*The Gipsy's Triumph*", No. 3214.

³ Sir R. Ladbroke, a distiller.

3266.

A STIR in the CITY, or some FOLKS at GUILD-HALL.

Sold by John Smith at Hogarths Head opposite Wood Street Cheapside.

[April, 1754]

THIS etching represents various groups of citizens assembled before the Guildhall, London, and with speeches and actions expressive of diverse sentiments respecting the election about to commence in the City. On a long frame which is borne on men's shoulders are the six candidates going to Guildhall, and preceded by a Bishop. They are met by the Sheriffs, who assure the prelate, "*My Lord Rabbi this is Guild Hall & not the Synagogue*" and "*No Sons of Levi have place here my Lord*". The bishops in general supported the Jews Naturalization Bill. On our left Dr. Ward, in his coach, is distributing his nostrums, he acknowledges,—" *Not one of my Nostrums will cure an Election Fever*." His neighbour cries, "*No White Tape Doctor*". A group of clergymen bound for America, on account of the Society for the Propagation of the Gospel, appear next, at their feet is written "*Minister of Propagation*". One of the parsons cries, "*All bound for America*", "*Transported you mean Brother*", says his neighbour; a third declares,—" *One and One make three*", the fourth, "*I never thought to be Translated*". In front is Sir Crisp Gascoyne, who exclaims, "*What! do you send me a Borough Hunting Gentlemen*"? i. e. finding but small chance of succeeding in London, he became a candidate for the Borough of Southwark. Near him is Mary Squires, scraping her long chin and leaning on a stick; she was the gipsy by advocating whose cause Gascoyne was, at this time, very unpopular. She presents herself to Hogarth as a model of beauty, saying—" *Am not I a Beauty Mr. H—g—rth*"? thus referring to the artist's then recently published "*Analysis of Beauty*". Taking off his hat and bowing to the old woman, the painter acknowledges, "*You was certainly form'd in a Crooked line Madam*". Alderman Behn, holding the letter of "*S^r And^m Freeport*", calls on the voters to "*Remember y^e List of y^e Common Hall, Gentlem*"; this list named four candidates, and was supposed to have been prepared by Behn. Two horsemen are galloping away, one to Hertford, saying, "*I'll to Hertford Gardiner for ever Huzza*"; Mr. Gardiner did not succeed in getting elected in this town; the other goes to Winchester, crying, "*And I to Winchester—Lord Carnarvan for ever! Huzza!*" he was successful. A group of Jews appears near the Guildhall; one cries—" *What a Shame it is we have no Votes*"; another remarks—" *Tho' you can't Vote, S—n* (i. e. Sampson Gideon, see below) *You may still do Business there*"; the next person is S. Gideon, a fat man, see "*All the World in a Hurry*", No. 3270, he says, "*I thought to have voted in Another Building*". It appears that had the Jews Naturalization Bill continued in force, Gideon expected to be elected to the House of Commons. His neighbour, a lean, bearded Jew, says in his ear—" *You have an excellent Hand at a Lottery all the World knows*". He had been censured as the receiver of a large number of lottery tickets, which he had turned to considerable profit. See "*The City up and Down*", No. 3265. A group of men comes next, one of whom, having a paper in his pocket, marked "*B. Jiffles, silversmith*", wishes he was at Norwich—" *Would I was mending Teatongs at Norwich! I'm Squeeze'd to Atoms rat me*." On which another, who has in his pocket papers marked, "*Norfolk Farmers senti—*" and "*Pudica*", asks, "*What do they Townshend & Woodhouse it there to*"? These gentlemen had been Members for Norfolk, and were again returned. Orator Henley, standing on a tub, cries, "*Are you ready for Circumcision Here are Surgeons for you*", thus referring to the "*Jew Bill*", and recommending a party of butchers as fit

surgeons to prepare the voters for becoming Jews. One of the butchers says, "*Not one of us but have dissected a Body*". Another cries, "*I can cure a Rupture*". Butchers were associated with Henley on account of the situation of his "Oratory" in Newport Market. "*The Public Adverti—*", a man on our extreme left of the design, says, "*I'll Print but on one Side, I'll be Impartial.*" A hawker is crying,—"*Here's S^r Andrew Freeports Address for Nothing*", "*S^r And. Freeports address to y^e Livery*", and "*No. 3 a Stir in the City*". On the ground are a "*Letter to Hon. G. Townshend Esq by R. Gardiner Esq*", and the state of the poll for London on the first day. Thus,—"*London Poll for 1754 Barnard . . . 3553 Bethell . . . 3547 Ladbroke . . . 3390 Beckford . . . 2941 Glyn . . . 2655 Calvert . . . 2650*", and, on another placard,—"*Oxford Poll for 1754 Wenman . . . 2033 Dashwood . . . 2014 Parker . . . 1918 Turner . . . 1887*".

The six candidates borne on men's shoulders, see above, are named in the London "State of the Poll"; they sit two and two; the first two are Sir John Barnard, who says,—"*These are my Fellow Citizens I must not forsake them in my old age for I always loved them*"; his neighbour, Sir R. Glynn (?), replies,—"*I Love them too S^r John*". The second pair likewise converse; one says,—"*I'll Vote for a New Bridge, but not for a New Jew Bill*", this is probably Mr. Beckford; the other candidate is Mr. Slingsby Bethel; he promises,—"*The Herring Fishery shall thrive*". The third pair are, doubtless, Sir R. Ladbroke, who says, "*I have been Lord Mayor of London*",¹ and Sir W. Calvert, who says, "*I only voted for the Jew Bill.*" and has in his pocket the "*Jew Bill*".

R. Gardiner's letter was occasioned by the "Norfolk Farmer's" sentiments on the Sportsman Bill. Sir Andrew Freeport's "Address to the Livery of London" was published in February, 1754. "The History of Pudica, a lady of N—rf—lk," was "a rhapsody of private scandal, too dull to excite mirth, and too obscure to gratify curiosity"; see "The Gentleman's Magazine", 1754, pp. 194-5.

Below the design these verses are engraved:—

"O! see my Raree Shew, good Folks,
All you who love Election Jokes,
You, John a Stiles! and John a Nokes,
Doodle Doodle do

See M Sheriff with his Wand,
Has put the Bishop at a Stand,
Who takes Guild Hall, for Holy Land.

There's S—mps—n full of Discontent,
Because He's not in Parliament;
Which was His very Hearts Intent.

See! H—nl—y with His Surgeons there,
For Circumcision all prepare!
One cures a Rupture I declare.

S^r Andrew Freeport has His Eye,
Upon the List & the Livery,
Fox, Barnard, Bethel, Beckford, cry.

¹ Sir R. Ladbroke, of the six candidates here in question, had served in this office, which he did in 1748. Sir W. Calvert, although in 1749 he had succeeded Ladbroke as Lord Mayor, could not be intended; he is disposed of by the next speech in reference to the Jews Naturalization Bill, see on this point "All the World in a Hurry", No. 3270.

A Beauty M^r. Sq—r—s see,
For M^r H—g—rth & I agree,
Beauty's a Line as crooked as She.

There Doctor W—rd with Looks demure,
Is giving His Pills but He is sure ;
Election Fevers have no Cure.

See, there the good Parsons of the Nation,
Who not to Encourage Fornication,
Transported are by way of Translation."

There is an impression of a first edition of this print, which was published before the close of the London Election, where the state of the London and Oxford polls is not given, and the group of clergymen is not called "*Minister of Propagation*".

Blackfriars Bridge was at this time projected, great differences of opinion prevailed as to the mode of constructing it, and the matter was referred to a committee of the Common Council.

Alderman Slingsby Bethel was President of the Free British Fishery Society, for the encouragement of herring fishery.

For the London Election contest here in question, see "A Satire referring to the City of London", No. 3263; "The City up and Down", No. 3265; "The Liveryman's Levee", No. 3267; "The P—nt—ry Race", No. 3268; "All the World in a Hurry", No. 3270. For the Oxford Election, see "All the World in a Hurry", No. 3270. For Dr. Ward, see "A Consultation of Physicians", No. 2299, the references given in note, to p. 209, and "Mrs. Sarah Mapp", No. 3235. For Sir C. Gascoyne, see "The Commite of Ald—m—n", No. 3210; "Behold the Dame", &c., No. 3212; "The Conjurors", No. 3213; "The City up and Down", No. 3265; "The P—nt—ry Race", No. 3268; "All the World in a Hurry", No. 3270; "Jumpedo and Canning", No. 3279. For the Jews Naturalization Bill, see "Four Prints of an Election, Plate I.", No. 3285. For the affair of Mary Squires and Elizabeth Canning, see "A T(ru)e Draught of Eliz. Canning", No. 3211. For Alderman Behn, see "Bella horrida Bella", No. 3071; "The Liveryman's Levee", No. 3267; "The P—nt—ry Race", No. 3268. For Sir S. Gideon, see "The City up and Down", No. 3265. For "The City up and Down", see that title, No. 3265.

For "Orator Henley" and his tub, the "gilt tub" of Pope, see "The Oratory", No. 1871, and the references it contains; "The Modern Orpheus", No. 2777; "An Exact Description," &c., No. 2797; "Orator H—y laying the Independent Rump Ghosts", No. 2798; "O— H— in the Suds", No. 2822; "The Brazen Face'd O—r", No. 2823; "Oratory Chappel", No. 2824; "The Orator", No. 2835; "The Orator Versus Culloden", No. 2836; "Orator Henley Christening a Child", No. 2837; "Lo! the Orator", No. 2841; "Count Newports X-mas Mumping Jury", No. 2844; "A Tragi-comical Dialogue", No. 3190; "The British Inquisition", No. 3282; "Orator Humbug", &c., No. 3388. The title of R. Gardiner's letter is "A Letter to the Hon. George Townshend, Esq., Knt. of the Shire for Norfolk, occasioned by the Norfolk Farmers sentiments on the Sportsman Bill"; "The N—f—k Farmer's Sentiments", &c., was a tract published at this period. For the six candidates, see, as to Sir J. Barnard and Alderman Beckford, "The Temple and Pitt", No. 3652; as to Sir R. Bethel, see "The City up and Down", No. 3265; "The Liveryman's Levee", No. 3267; "The P—nt—ry Race", No. 3268; "All the World in a Hurry", No. 3270; for Sir W. Calvert, Sir R. Ladbrooke, and Sir R. Glynn, see "All the World in a Hurry", No. 3270.

$14\frac{1}{4} \times 6\frac{1}{8}$ in.

3267.

THE LIVERYMAN'S LEVEE

¹ *Rigdum Funidos inv^t et fecit* Published according to Act of Parliament—
 April 1754 Price 6^d [April, 1754]

AN etching showing a tailor seated, his fat and amorous wife standing behind him. He is insolently receiving the obsequious bows of five of the candidates to represent the City of London in Parliament, viz.:—Mr. Slingsby Bethel, Sir R. Ladbroke, Sir R. Glynn, Sir W. Calvert, and Mr. Beckford. Sir C. Gascoyne is retiring with Elizabeth Canning's pitcher under his arm. The tailor is offended that Sir J. Barnard has not come to pay his respects to him; he says, "*Wheres S^r J—n I think he is greatly wanting in his Duty, does he imagine that a man of my figure is to be trifled with—dont he know that we expect to be waited on—*"? Notwithstanding this neglect Sir John Barnard was elected at the head of the poll. Against the wall are hung various articles, being "*Half a Crowns worth of Stay tape for Sir R—t's Com—e Suit*"—it may be doubted whether this alludes to Sir Robert Ladbroke's gallantry, as he is especially attentive to the tailor's wife; or to his slippery politics, which required to be laced a little tighter; he says, while about to drink gin to the woman, "*Madam I flatter myself I am well qualified to execute your commands entirely to Satisfaction*"; she leers at the candidate, and, while holding up her fingers to indicate horns behind her husband's head, says, "*Trust me S^r R— I'll take your matter in hand never fear your a very proper man to present us*". On the wall likewise hangs a garment inscribed:—"This Coat to be turnd for S W T", likewise a pair of breeches inscribed:—"For M^r A— B— if his List should miscarry". A list of four strongly recommended candidates had been put forth; Alderman Behn was supposed to be the author of it; see "A Stir in the City", No. 3266; there likewise hangs,—"A Plain Suit of Broad Cloth for S^r John Steady", a name given to Sir John Barnard.

The other candidates who are bowing before the tailor, comprise one who says, while he offers two fish on a plate,—"I have brought something to make you drink", see below; the tailor's man, who approaches with a "goose", or the heavy smoothing iron used in his craft, grimaces, and says,—"Take the Herrings Master then we shall have Fish & fowl—and may be the Gentleman thats in Liquor will give us a little to wash 'em down", see below. Another candidate, wearing civic robes, and being bareheaded, salutes the tailor with a profound bow, and says, "*M^r Thimble I have taken care to recommend you at S^t J—s and have taken this opportunity of Dressing myself to you & good Madam Thimble hoping to have the honour to represent Persons of such prodigious consequence in—*". Another candidate, wearing civic robes, like the last, turns aside from the tailor, and says,—"Zo—ds this Fellow minds nothing but Guzzling—how the Plague came Tinsel in our Rank—". A candidate, who is very drunk, is kneeling on one knee, wears his wig awry, holds a bumper in one hand, a bottle in the other, is about to drink, and says,—"Bumpers Squire Jones—Zblood wheres Thimble Why you Son of a W—e I have been to every Alehouse in London to find you and have drank at 'em all—Hurra!—Who the Devil are all these Milksops—"? Sir C. Gascoyne hastens from the room bearing Canning's broken pitcher under his arm, and says, in a rage, "*D—n his Vote I never was less disposed to Sing in my life but I'll die hard however and—Take Canning's Pitcher thus under my arm over the Water to Squires*". This alludes to the important evidence connected with Elizabeth

¹ For "*Rigdum Funidos*", see "The Frontispiece", &c., No. 2027.

Canning's pitcher at the trial of Mary Squires the gipsy, see "A T(ru)e Draught of Eliz: Canning", No. 3211; Sir C. Gascoyne's speech likewise refers to the fact that he had, before the poll, retired from the contest to represent the City of London, and offered himself as a candidate for Southwark, see "The City up and Down", &c., No. 3265, and see the same entry for references to all the candidates in question here. For Alderman Behn, see "A Stir in the City", No. 3266. On the election, see "The City up and Down", No. 3265. For Bethel, and Gascoyne, see "A Stir in the City", No. 3266. For Ladbroke, Glynn, and Calvert, see "All the World in a Hurry", No. 3270. For Beckford, and Barnard, see "The Temple and Pitt", No. 3652.

"Tinsel" was probably Sir W. Calvert, a brewer, who is thus referred to in "The compleat Vermmin-catcher", No. 3269. The donor of the herrings was Mr. S. Bethel, President of the British Free Fishery.

$12\frac{3}{8} \times 9\frac{3}{8}$ in.

3268.

THE P—NT—RY RACE OR THE CITY JOCKIES

Publish'd According to Act of Parliament 1754 and Sold by M: Cooper at the Globe in Pater Noster Row. Price 6^d. [April, 1754]

THE contest for the representation of the City of London, which happened at the Election of April, 1754, is, in this engraving, shown as a race. First rides Sir John Barnard mounted on "*Steady*", next is Mr. Slingsby Bethel on "*Buzzard*"; Sir Richard Glynn on "*Little Driver*" is flogging that horse hard to maintain the third place. Then follow Mr. Beckford on "*Will o' y^e Wisp*", and Sir R. Ladbroke on "*Trimmer*", making great exertions to pass them; Sir Crisp Gascoyne on "*Miss Canning*" is far behind. Sir William Calvert, and a Jew pedlar have fallen on the road, having been mounted on "*Loose Legs*", a horse which has stumbled in the course.

Two riders in the distance comment on the progress of their fore-runners. One says, "*Little Driver, pushes hard*", the other remarks, "*Will of y^e Wisp has blood in him*". A group of gentlemen occupy a "stand", towards which the competitors proceed. One gentleman says, "*Take care Trimmer or you'll be over him*"; another exclaims, "*Loose Legs is down by G—d*"; a third laments, "*Miss Canning is out of Sight*". A group of persons on foot appear in front on our left; one of these cries, "*Old Steady is in first*", his neighbour remarks, "*Buzzard¹ will blunder in Second*"; next to these is a ragged itinerant gin-seller pouring out his liquor for a workman. This group comprises men, who seem to be discussing the prospects of the competing candidates, and a woman. For the results of this contest, see the "state of the poll," quoted with "The City up and Down", No. 3265. Likewise see that entry for explanations of some of the allusions of this satire, and, for references to the names of the candidates, see "The Liveryman's Levee", No. 3267.

This design indicates the appearance of affairs at the beginning of this contest, or rather before the poll. The first four names were on a list recommended to the livery by, it was said, Alderman Behn. Sir W. Calvert, one of the former members, was disliked on account of his support of the Jews Naturalization Bill, and was always last on the poll. Sir C. Gascoyne was unpopular because he exposed the falsehoods of Elizabeth Canning's story, which had not then been detected. He did not go to the poll, and was an unsuccessful candidate for Southwark. At the

¹ "Buzzard" was probably Mr. Slingsby Bethel himself.

commencement of the poll Sir R. Ladbrooke was fifth on the list, but ultimately changed places with Sir R. Glynn.

These explanatory verses are engraved beneath :—

“O! Shade of Durfey grant me Vit—a
To sing these Jockies of the City,
Who want in P—ment to get—a
Doodle doodle do.

First comes S^r John who vin's the Day
His Horse is ready to run away
Nor will at all for Loose legs stay

But who is he on that Scrambling Brute
What dont you Know, Sir, 'tis past dispute
O! that is Al—n Orator M—te

Who flogs so hard, the third to be in
O that is a Knight, S^r R—d Gl—n
And Little Driver too will vin

O! see how he spins there, Will of the Wisp' a
He'll distance Miss Canning and S^r C—p' a
And all the Broomstuffs of the Gipsej

O! D—mn the Jew S^r William cries
As over his Horse he headlong flies
Ay that Da—d Jew threw dust in his Eyes

S^r Robert upon his Trimming Nag
Has too much Spirit too to Lag
He soon will pass the Distance Flag

O! where's Miss Canning? out of Sight
Ay her best Strok's are in the Night
Now bring her up or never Knight”

This print is announced in “The Public Advertiser”, March 7, 1754, p. 3, col. 2.

$13\frac{7}{8} \times 6$ in.

3269.

THE COMPLEAT VERMIN-CATCHER OF G— B—N, OR THE OLD TRAP NEW BAITED.

Publish'd according to Act of Parliament April 18th, 1754 [April, 1754]

AN engraving showing the Duke of Newcastle seated in a chair by the side of St. Stephen's Chapel, Westminster, and fishing for partisans among the members of Parliament, or candidates at the Parliamentary Election of 1754. His line is dropped through the chimney of the chapel, and baited with “Titles,” “Bribes,” “Places,” “Pensions,” “Secret Commissions,” “Army,” “Navy,” “Excise.” Candidates are galloping from all quarters, and expressing their desire to secure the good things held out to them. The Duke observes:—“*All Vermin may be caught, tho' differently, suite but y^e Baite to their various Appetites: But there's a Species will take no Baite; Wou'd I cou'd Scare them away; as they're not Vermin, they will not answer my Purpose.*”

The "vermin" approaching the bait speak as follows, one says:—"I will get repaid."; another, apparently a parson, declares, "*I have Got a Large Swallow, & Can digest any Thing.*" A youth remarks, "*Father us'd to say, they Who Won't take a Good Bribe when offer'd ought to be hang'd.*" Another rider, urging his horse, cries, "*I believe I can Vote on y^e right Side, for my own Interest.*" One says, "*Every One for themselves, ther's somthing inviting offers itself.*"; another shouts, "*Now for a Place of 1000 PAnũ*"; his neighbour cries, "*Something may Offer.*"; one remarks, "*I'm us'd to Dirt.*"; a rider avers, "*I am not over nice, so ill hast for somthing in the Market.*" A rider in the mid-distance, well advanced towards the bait, declares, "*Tho' y^e Way be dirty* Tinsel can thro' it*"; a note at the foot of the design refers to this speech, and explains this term as proper to "** a noted Dray-horse*", it is probable that it applies to Sir William Calvert, a brewer, one of the candidates for the City of London, see "*All the World in a Hurry*", No. 3270, and, as to "*Tinsel*", "*The Liveryman's Levee*", No. 3267. "*Now for a Place without Quarterage*", i.e. not shared with another holder, shouts a rider near the last. "*Jews, & no Jews.*", is the remark of the next man eager for the bait, and referring to the then momentous question of the Jews Naturalization Bill, as to which see "*Four Prints of an Election, Plate I.*", No. 3285. The next rider cries, "*I may be Wanted.*"; his neighbour affirms, "*I have been us'd to Stick at nothing, thick or thin thro all.*" At foot is one who presumes, "*There are many Jobs suited to my Capacity.*" Near the side is one who declares, "*A fair push for a Post, I'll follow Instructions.*"

For the Duke of Newcastle, see "*The Noble Game of Bob Cherry*", No. 2850. There is an impression of this plate which has been coloured by hand.

$13\frac{3}{8} \times 8\frac{7}{8}$ in.

3270.

All the WORLD in a HURRY, or the road from LONDON to OXFORD.

Publishd & Sold by In^o Smith at Hogarth's Head in Cheapside. Price 6^d.

[April, 1754]

THIS engraved design refers to the Parliamentary Elections of "*LONDON*", and "*OXFORD*", cities which are represented in the background on either side of the design, and towards which the respective candidates and their friends are proceeding along two lines of road. Foremost of the London party is Sir Crisp Gascoyne, with a friend on horseback. He inquires for Mary Squires:—"Why where are you Mother Sq—r—s wth your infernal Troop", the friend directs his attention to her riding in the air with three witches on broomsticks—"Infernal! S^r C—pe why they are up in the Air yonder". Next advance a party of Jews leading Mr., afterwards Sir Sampson Gideon, and encouraging him to support with his money Sir William Calvert, who had supported the Jews Naturalization Bill, which had been passed and repealed in the previous session. Gideon, before the repeal, hoped to have been a representative of London; he is very fat, perspires violently as he trudges along the road, and, wiping his forehead, exclaims, "*Verily England is too Hot at this time of y^e Year*". One of the peers, laughing, says, "*What S—mps—n refuse to sweat a little for our friend S^r W^m*"; another Jew cries, "*S^r W—m has been sweated often on our Account*"; a third Jew says, "*We must give Him a little Grease for once*". Two passengers near these persons converse about them, one cries, "*Damn the Jews they are always in y^e way*"; the other advises, "*Turn 'em out of the Road*". Next, on horseback, are Mr. Beckford and Sir W. Calvert bantering each other. The latter says, "*You wont be First at Guild Hall Brother B—chf—d*"; his rival replies,

"*Nor you Second S^r W—ll—n*". A man, walking in the front, bawls, "*B—rrn—d & England for ever huzza*", thus referring to Sir John Barnard, who follows, see below. Next, in a postchaise, Sir Richard Glynn urges his postilion to pass the Jews, "*What y^e Devil cant you get before y^e Jews Tom*." The postilion replies, "*they are in Possession of y^e Road S^r R—h—d*". Mr. Slingsby Bethel riding in his gig declares, as he drives the horse in a leisurely way, "*I'll leave my Election to y^e Arbitration of y^e Livery*". Sir John Barnard trots steadily on horseback, contenting himself that "*My steed is slow but sure, S R—b—t*", to which Sir Robert Ladbroke, flogging his horse onwards, replies, "*What! without a Spur, S^r I—n*". Gascoyne did not go to the poll.

On the Oxford line of road Lord Wenman, and Sir James Dashwood are galloping. Lord Wenman cries, "*They are not Far behind us, S^r I—s*". Sir James remarks, "*Too far my L—d to get up with us*". Next advances a postchaise conveying Lord Parker, and Sir Edward Turner; the Duke of Marlborough, who rides as postilion, says, "*My Iades begin to kick, S^r E—rd you had better get out*". Lord Parker begs, however, not to be left alone, "*You wont leave me single S^r E—rd*"; his companion, however, urges, "*Push hard my L—d D—e or we shant get in*". Two men on horseback follow, apparently expecting that the chaise will pass the former horsemen; one rider says, "*S^r I—m—s & my L—d have got ground on 'em*", his neighbour replies, "*Aye and they'll keep it my Boy*". The Duke of Newcastle comes last, driving his phaeton and six, and desiring a messenger to "*Tell my L—d D—e I would have been up with him but my horses took Fright at a Funeral & wont pull Together*." The Duke's brother, Mr. Henry Pelham, died March 6, two months before the election.

At the close of the Oxford poll, the numbers of the votes were, for Lord Wenman, 2033; Sir J. Dashwood, 2011; Lord Parker, 1921; Sir E. Turner, 1895.

The witches, flying on their brooms in the air, say, "*I am afraid we are too late Sisters*". "*Where have you been Sister Canidia*." "*I have been in N—rf—lk making a Parson's wife miscarry*". "*I live in N—rf—lk too sometimes, did you never Hear of the Old woman at Saul*." Beneath, these lines are engraved on a separate plate:—

— OXFORD —

From London into Oxford Town,
See! All the World is Hurrying down,
Dashwood and Wenman for a Crown,
Doodle Doodle do.

The D— of N— in his Fly,
Cannot get up to His Gr—c for why!
The Funeral! Ah! Men will die.

S^r Ed—d in the Chaise You see;
Get out S^r E—d! O! no says He;
What Cries my Lord must I single Be.

My Jades Begin to kick, says his Gr—c
Sir you had better Leave the Place,
And never Look them in the Face;

— LONDON —

O! what without a Spur Sir J—n,
And yet Your Steed is getting on,
The Steed is a Good one I'm upon.

Says Madam Sq—s in the Air,
Our Friend S^r Cr—p need never fear,
Tho we are Late, we will be there.

S^r W—m is not First tis true,
Nor B—d Second th True Blue,
Glyn will be third—Iack! what say You!

If there is an Honest Man in the Nation,
Tis B—th—I'll say it without Hesitation,
Nor leave it even to His own Arbitration."

The Oxfordshire Election closed April 23. Lord Parker, and Sir Edward Turner gained votes every day, but ultimately failed in the contest.

The London Election began May 1. This print was probably published before that date, *i.e.*, before the positions of the candidates were proved, on which Gascoyne withdrew.

In Oxfordshire, Parker and Turner were supported by all the influence of the government, and by a decision of the House of Commons were ultimately seated.—See "The History of England", by T. Smollett; Bk. III., Ch. iii., sec. 44.

See "Four Prints of an Election, Plate I.", No. 3285.

There is an early state of this print, before the placing of the names of "London", and "Oxford" over the respective cities, and when only the speech of the first witch was engraved. Likewise an impression in which "No. 2." occurs over the design.

For the London Election, see the entries in this Catalogue which are dated March, 1754, and April, 1754. For Sir C. Gascoyne, see "A Stir in the City", No. 3266. For the affair of Mary Squires, see "A T(ru)e Draught of Eliz: Canning", No. 3211. For the Jews Naturalization Bill, see "Four Prints of an Election, Plate I.", No. 3285. For S. Gideon, see "The City up and Down", No. 3265. For Sir W. Calvert, see "Vox populi", No. 3202; "The Jews Triumph", No. 3206; "A Satire", No. 3207; "The City up and Down", No. 3265; and "The P—nt—ry Race", No. 3268. For Mr. Beckford, see "The Temple and Pitt", No. 3652. For Sir R. Glynn, see "The City up and Down", No. 3265; "The Liveryman's Levee", No. 3267; "The P—nt—ry Race", No. 3268. For Mr. S. Bethel, see "A Stir in the City", No. 3266. For Sir J. Barnard, see "The Temple and Pitt", No. 3652. For Sir R. Ladbroke, see "The Liveryman's Levee", No. 3267; "The City up and Down", No. 3265; "The P—nt—ry Race", No. 3268.

The publication of this print is announced in "The Public Advertiser", April 4, 1754, p. 4, col. 3.

$14\frac{1}{4} \times 7\frac{1}{2}$ in.

327I.

"Dissection of a dead Member" (of Parliament).

Publish'd according to Act of Parliament May 1754

[May, 1754]

IN this etching five surgeons are seated at a table, where lies the corpse of a Member of Parliament, which they are examining. They speak respectively as follows:—

"1st Doctor *The Brain is very foul & Muddy it has a Contusion or as it may be Call'd a Soft place in it lock'd in the Stone Kitchen by way of Qualification.*

2^d Doct^r. *Ay, Ay, He knock'd his head too hard against Politics & Brusify'd his Pericranium He was bred a Fox hunter.*

3^d Doct^r. *The Vena Cava of the Thorax makes a Noise & sounds as if one*

should say—*My Country be dam'd & his Intestines have got, I think 'tis Bribery wrote on them—not a drop of good blood in his Heart.*

4th Doct': *Bribery, the Auri Sacra fames of the Antients Ay 'twas a Dyet he was fond of 'twas his Breakfast, Dinner, & Supper, & infected all the Corpuscles of his Corporeal System it was his Insanabile Membrum*

5th Doct'.—*There's a most potent Factor exhales as if the Whole Body was Corrupted—if the Bones are touch'd it wont make an Anatomy & (which is a pity) will only serve to Poison the Worms."*

$9\frac{1}{8} \times 5\frac{1}{8}$ in.

3272.

THE true Representation and Character &c.

A Satire on Handel.

[1754]

AN engraving of the interior of a lofty room, where, on our left, Handel, with the face of a pig, is seated on a beer barrel, and playing on an organ, at the sides of which hang a ham, haunch of venison, goose, and turkey; behind him are a cheese, turbot, and oysters, &c., indicative of his fondness for good living. On his head stands an owl; a monkey holds up to him a mirror. Before him are a pair of kettledrums, a bassoon, drum, double-bass, horn, two trumpets, an ass braying, cannon firing, the last alluding to the extreme fulness of his choruses. A boar's head, barrels, &c., are intermingled with the instruments. On the top of the organ is,—*O! che Tocco*. A scroll, inscribed,—*Pension. Benefit. Nobility. Friendship.*, alludes to the patronage Handel enjoyed. Engraved beneath are the lines:—

"Strange Monsters have Adorn'd the Stage,
Not Afric's Coast produces more,
And yet no Land nor Clime nor Age,
Have equal'd this Harmonious Boar.

L'ira é lodovole quando giuesta é la Cagione.

Plinio".

Handel was fond of good living. He was intimate with Mr. Legh, of Adlington, in Cheshire, where, behind the study door, used to hang a hunting song in Handel's own handwriting. It was a tradition in the family that he would occasionally retire from a party on the plea that a musical idea had just occurred which he wished to note, but in reality that he might indulge in a glass or two of a favourite wine.

This print is said to have been executed by Joseph Goupy, who had quarrelled with Handel; Dorothy, Countess of Burlington, is supposed to have assisted in the design. Goupy was her drawing master.

The design of this work is very similar to that described in "The Charming Brute", No. 3273; the figure of Handel looks the reverse way, *i.e.*, to our right.

$12 \times 15\frac{1}{8}$ in.

3273.

THE Charming BRUTE.

Pub according to Act of Parliamt March 21st. 1754

[1754]

AN engraving showing Handel, with the face of a pig, seated on a beer barrel, and playing on an organ, at the side of which hang a cock and a ham. At his feet lie

kettledrums, a turkey, horn, and trumpet. Behind him are vessels, cups, fish, bottles, music-books, and oysters. On the ground is a scroll, marked "*I AM MYSELF ALONE*." From behind the organ a satyr holds up a mirror to Handel. Below the design is engraved:—

"The Figure's odd—yet who won'd think?
(Within this Tunn of Meat & Drink)
There dwells the Soul of soft Desires,
And all that HARMONY inspires:
Can Contrast such as this be found?
Upon the Globe's extensive Round?
There can—yon Hogshead is his Seat,
His sole Devotion is — to Eat."

This, as with regard to "The true Representation", &c., No. 3273, is a satire on Handel's affection for the pleasures of the table. From his pocket hangs a bill of fare:—"before Dinn Oysters, 1 B^l 5^s Wine 2^s—Dinner. A Codd 1^s 6 A Quart^r o' Lamb 8^s Asparagus 9^s A Capon 2^s 6 Sausages 6^d 2 Quails 10^s Tart 1^s Wine 7^s A Quart^r Loaf Sauc 1^s 6".

The following verses, from a once well-known poem, refer to this subject:—

"But a chine of good pork, and a brace of good fowls
A dozen-pound turbot, and two pair of soles,
With bread in proportion, devour'd at a meal,
How incredibly strange, and how monstrous to tell."
"The Scandalizade."

$11\frac{7}{8} \times 9\frac{1}{4}$ in.

3274.

FOREIGN TRADE and DOMESTIC compared.

Publish'd according to Act of Parliament June 11th, 1754 8^s sold by W. Herbert under the Piazzas on London Bridge. Price 6^d. [1754]

THIS print is in two divisions, one representing France, the other England. In the former Trade kneels before the king, who is seated on his throne; from his countenance rays of light fall on hers, and she thanks him,—"*By your Majesty's paternal Care & Protection I am enabled to do greater things at any European Market than my Neighbours*." The king replies,—"*All that I have is thine*." Around her are strewed bills accepted and paid, invoices of French goods exported to Lisbon, America, &c., wool, wine, &c., ready for exportation; *i.e.*—"Acc^t. of Sales.", "Bills accepted.", "Bills paid.", "Invoice of 150 Bales of Wool p^r the Owlter Sloop Jonathan Mashall Master"; a letter, to "Mons^r Lond. Nov^r. 1753 You may have what Wool you want & remit y^e Ball^l in Wine &c Yo^r Tim Wiseacre.", likewise an "Invoice of 135 Bales of French Broad Cloth consign'd to Don Lopez, Mer^t at Lisbon." Ships are sailing to distant colonies, "Tobago", "S^t Vincent", "S^t Lucia". A great bale of "WOOL" is near the king's throne; this, with the other references to that material, indicate the great jealousy felt in England at this time with regard to the export of wool to France.

In the division referring to England, George II. appears holding two yokes, heavy with duties and taxes, which he is about to lay on the neck of Trade, who is borne down by the weight of those which she already carries. The king says,—"*To keep a People in true Decorum lay now and then a wholesome Tax upon them, Riches forget Subjection*." On labels attached to the yokes are,—"*Additional Duty on Sugar*", "*Duty (on) Salt*", and "*5 p. Cent on Exports*." A dog lifts

his hind leg behind the king and fowls a bale of "WOOL." On the yokes which have already been laid on the neck of the crouching Trade are labels marked,—*"Old Subsidy", "Old Duty", "New Duty", "New Subsidy"*. Torn pieces of paper lie near her feet, inscribed,—*"Invoice of 274 Hh^{ds}. of Sugar and 135 Casks of Indico p. the Apollo fr— S^t. Domingo to A. B. Merc^t at B—l."*, *"Bills return'd not paid"*, *"Bills protested"*, *"Letters of Credit"*. Near these papers are two boxes, inscribed,—*"French Lace", "Cambrick"*. Three gentlemen are conferring in the mid-distance; one says,—*"'Tis a thousand Pities such a pretty Lady should be so loaded on her Back May our Trade increase & multiply say I."*; another cries, *"Come Brethren let us For our Countrey, support poor declining Trade, for when she's dead the very name of Liberty must be extinct."*; the third speaker says, *"Tho it's not for us to take off her Yokes, yet to the utmost of our Power we'll encourage her Manufactories, and wish her better Help."* Trade herself murmurs,—*"Quite spent, bore down and ready to breathe my last Gasp."*

The brooms at the mast-heads of three ships at anchor announce they are for sale. A young woman, who appears to be pregnant, demands of a man near her,—*"Pray what's become of Will Carpenter, He promis'd me Marriage."* The reply is,—*"Ha! He's made a Master Builder at T—"*, intelligence which the girl hears with dismay. One sailor asks another,—*"What honest Jack Tar, what News of the Friendship?"* The reply is,—*"Fell a prey to the Sp—"* (Spaniards.)

In a niche in a building behind the king an owl is perched, wearing spectacles, and holding a lantern in its beak; a label proceeding from the bird's beak bears,—*"Non mihi si centum Oculi sint Commodum videre possum."*

1. $6\frac{7}{8} \times 6\frac{7}{8}$ in.

2. $6\frac{7}{8} \times 6\frac{7}{8}$ in.

3275.

The MID NIGHT MAGISTRATE, or the HUMOURS of a WATCH HOUSE.

Heemskirke delin^t & pinx. W. Tringham Sculpt. Publish'd according to Act of Parliament Decem^r. 24th. 1754 by W: Tringham the Corner of the West Passage of the Royal Exchange in Castle Alley London. [1754]

An engraving, showing the interior of a watch-house, which is lit by a lantern suspended from the ceiling, and warmed by a fire which burns under a hood-like chimney. The door of the chamber is open, giving a view of moon-light without. The personages are represented as monkeys and cats, as in other designs by E. Heemskirke.¹ A cat, in the dress of a young woman, has been brought before the magistrate or constable of the ward for which this is the watch-house, he is an old fellow wearing a tall felt hat and feathers, who, holding a long constable's staff in one hand, a tobacco pipe in the other, grins at the cat-woman. He has been enjoying the company of several constables who now gather behind his chair, and with open mouths and lolling tongues look at the captive and the constables who have charge of her. An ape, a servant, having approached the table, carries a long vessel or flagon for liquor, and looks at the cat; another ape sits by the fire and smokes a pipe.

The door of the room is open, and another ape-constable with a staff and lantern follows a little ape in the dress of a gentleman, who uncovers his head in

¹ See "A Satire on Gin-Drinking", No. 1858; likewise Nos. 1859, '60, '61, '62, '63, '64, and '66.

much respect for the officers of the peace as he is brought to their presence. Two apes, and a cat, in human costumes are about to enter the room.

Below the design the following verses are engraved :—

“Behold, the Monkey Magistrate in state,
With Puss before him, waiting for her Fate !
Mark how the Feather waves upon his Crown,
And with what Majesty the Pipe's held down !

Long did the Hearing in the Balance stand,
Till the Pacific Flaggon came to hand,
Which turn'd the Scale,—No sooner Miss was clear'd
But in the Rear her Paramour appear'd.

His Cause came on,—The Watch united spoke :
This Hector Sir, has all our Lanthorns broke,
Thus cast: All Damages, tho' Shamm'd, are paid,
And the Poor Hero to his Home convey'd.”

$13\frac{1}{4} \times 8\frac{7}{8}$ in.

3276.

THE DISAPPOINTMENT.

[1754]

AN engraving showing Ceres carrying a wheatsheaf, with the “Vernon” motto, “*VERNON SEMPER FLOREAT*”, about her head. All irradiated. On the ground are a satyr and Envy, both raging. In the background is a building.

Below the design are engraved the verses :—

“The DISAPPOINTMENT.

“Hence ! griesly Satyr to thy filthy Cell,
In everlasting Silence mourn & dwell ;
There frowning chafe at thy Successless Aim,
The generous Vernon's Merits to defame ;
Whose Social Virtues, whose untainted Praise
Soar too Sublime for thy invidious Lays.
When thy designing Senators intend—
Him, as their Representative to send ;—
Through all their Schemes for private Int'rest meant
He sees their Drift their treacherous intent ;
He justly Scorns with their Designs to tack
And bear a second W—nf—d on his Back.
Such Stratagems so ill design'd impart
Great want of prudence, Honesty or Art ;
Such childish baffled Politicks confess—
Than superannuate Dotage, nothing less ;
Avert it, Heaven ! When this attacks y^e Brain
Wit, Reason, Judgement, rarely shine again.”

In 1747 Messrs. Thomas Vernon, and Thomas Winford were returned Members of Parliament for Worcester. In 1754 Messrs. Thomas Vernon, and Henry Crab Boulton were chosen, without a contest, at the hustings.

$6\frac{1}{4} \times 5$ in.

3277.

"Pug the Painter following the example of Mess^{rs} Scumble Asphaltum & Varnish"

"O imitatores servum pecus"

[By Paul Sandby.]

Publish'd according to Act of Parliament Price

[1754]

AN etching; on a pedestal which is decorated with a wigged and spectacled head of "Ignorance & self conceit", and inscribed "*THE IDEA BOX OF A CONNOISSEUR*", is seated an ape, painting "Moses striking the Rock", a picture in the manner of Rembrandt. He is exclaiming,—"*A marvellous effect by G—d*". Behind him is a book inscribed, "*A Journal of my travels from Rome to Rotterdam I had the supreme happiness of touching Raphael SCULL that divine SCULL*". Over his head is,—"*Naturam expellas*"—, intimating that however the ape might for a moment have admired Raphael, it was not his natural taste which induced this, and that he had now reverted to his usual practice. Perched on "*Odes to Dullness*", behind the ape is an owl, styled,—"*A Compleat Connoisseur*", and addressing the painter, thus—"*I think M^r Pug you may keep down your Sky a little more*". In the bird's claw is "*A Catalogue of some Capital pictures lately consign'd from abroad*". On a table are the "*100 Gilder print*" rolled up, and an open book, named "*Shakespear alter'd by T: Tasteless FRS thou Nature art NOT my Goddess*".

Beneath the design is engraved:—

"To the Despisers of all pretended Connoisseurs & all Imitators (bnt those of Nature) this plate is most humbly dedicated."

This plate is supposed to have been etched by Dawes.

$8\frac{1}{8} \times 10\frac{3}{8}$ in.

3278.

A Club of Artist's

According to act of Parliment—1754

[1754]

AN etching, showing four persons seated at a table, a waiter drawing a cork, and Hogarth, "A", standing up, saying, "*Give me Some waste Paper Jack*". One of the sitters, "B", offers him the print of "*the Burlesque burlesqued*",¹ and says, "*hear. H—h this will serve to Whipe Your B—m*". Another, "C", offers an Academy study of a naked woman, and says, "*hear a Directors Academy take this*". And the waiter, "D", assures him that "*they serve y^e Cook god bless*", *to keep y^e meat from Scorchi(n)g*". One of the company, "F", sitting at the table, and referring to the Academy study, cries, "*Such Directors O what a publick Affair will that be*". Another, "E", says, "*D—m such Burlesques if I am a Director*". Beneath the design are engraved these verses:—

"Patrons of Worth, Enconragers of Arts
 'Lo, from his Seat the Son of Genius Starts
 At Nature's call!—How cheap is envy Come
 'For See! A wit holds Burlesque for his B—m

¹ See "Burlesque sur le Burlesque", No. 3240.

Another hold as of es— equal Claim
 A Drawing—a Professors?—fie for Shame
 "While Jack the waiter thanks the Meat's Protector
 "And Wag in Chair retorts On the Director
 "O, H—h, born Our Wonder to Engage
 Thou all reflecting Mirror of the Age
 Tis thine still Conscious of transcendant Claim
 To look disclaim on those who grudge thy Fame
 But Since thy B—m gains Fodder by their Spite
 Oh, kindly puff their Praise when e'er you Sh—e".

This design was drawn by Thomas Burgess in reply to Paul Sandby, and as a satire on the directors of the proposed Academy of Fine Arts, to which Hogarth was much opposed. The letters accompanying the verses refer to the persons represented in the design.

The publication of this print is recorded in "The Gentleman's Magazine", 1754, p. 99.

$8\frac{1}{2} \times 7\frac{1}{8}$ in.

3279.

JUMPEDO and CANNING in Newgate, or the Bottle and the Pitcher MET.

Publish'd according to Act of Parli^t. by Fenwick Bull on Ludgate Hill.
Price 6^d. [1754]

AN engraving, with four columns of verse engraved below the design: the latter shows a room in Newgate, where, seated at a table, are the "Bottle Conjurer"¹ and Elizabeth Canning,² enjoying good cheer, and laughing at the thought of having humbugged the public. Her heels are placed on a chair, and rest on the "*Holy Bible*", she points to a lion which is under the table, and fiercely tears to pieces the "*Enquiry of S^r C. G.*", Sir Crisp Gascoyne. Canning had been servant to a Mr. Lyon, who gave evidence in favour of her character. Over their heads are two pictures of the "Bottle Conjurer", and "*The Miraculous Pitcher*". With respect to a pitcher, and her drinking the water it contained, Canning, when tried for perjury, gave contradictory evidence. On a table beside her are several papers, inscribed "*Loose thoughts on the Advantage of Perjury but not wilful and corrupt by E. C.*", such words were included in the verdict against her; "*Letter of thanks to H. Fielding Esq.*", who had published a pamphlet in favour of Canning; orders for payments of money to her from persons who believed her story, including one to "*Sir C. Asgill*", and another on "*M^r. Belchier*", likewise a letter announcing the death of "*The Inspector*", i. e., a journal conducted by "Dr.", or "Sir" John Hill, who had advocated the cause of Mary Squires, and flung discredit on Canning's tale; the letter is,—"*Dear Bet. The Inspector's dead? Huzza! Much Learning made him mad, & the Thoughts of God hurried him out of the World. B. S.*" Hill appears at the door of the cell, exclaiming, "*They will not believe tho' one rose from the Dead.*" Under his feet it is announced that the "*Inspector Departed this Life July 20, 1754*". In the cell are a clergyman, holding up his hands and exclaiming,—"*My God! who could have thought it?*" and Sir Crisp Gascoyne, who replies,—"*Who the Devil gave you Leave to think?*" On the table lies,—"*The Certificate of the Rev: M^r R.*" Amongst the pamphlets issued

¹ See "Don Jumpedo", &c., No. 3023.

² See "A T(ru)e Draught of Eliz: Canning", &c., No. 3211.

on this subject was "A Letter from a Clergyman to the E. of — on the affair of Eliz. Canning." Against the wall hang a gown, and pair of stays, articles very often mentioned during the trials of Mary Squires and Elizabeth Canning. Squires was condemned to death, but pardoned after the investigation set on foot by Sir Crisp Gascoyne. Canning was convicted of perjury, and transported for seven years.

Beneath the designs are eight stanzas, satirizing the attentions paid to, and the presents bestowed on Canning:—

"Dear Betsey! Pious pensive maid,

Altho' thy fate is something hard;

Yet of thy foes be not afraid,

Who has a Lyon for thy guard.¹

Live then no more in dark suspense,

A smile with thy sad sorrows mix;

Some prince or peer will bear thee hence,

Next morning in a coach and six.

False lying fame regard no more,

Which does each street with scandal fill;

Tho' she suspects thee for a wh—,

Thou art the City's angel still.

Rich is thy table, soft thy bed,

Furnish'd with dainties ev'ry meal;

Tho' once on tripes and trotters fed,²

Thy food is gosling now and veal.

In their gilt chariots knights & peers,

Into thy lap their guineas fling;

O say, to rid thee of thy fears,

What day dost thou expect the King?

All Europe's Monarchs weep thy lot,

'Till thou art resen'd, live in in pain;

Lewis has his Versailles forgot,

And Philip sighs for thee in Spain.

Newgate no more each rogne's disgrace,

Sacred henceforth its cells shall be;

Its mansion deem'd a holy place,

Hallow'd and sanctify'd by thee.

Be then thy breast no longer pain'd,

Since in these kind, and gen'rous times;

This christian isle, thou wouldst have gain'd,

Less by thy virtue, than thy crimes."

For "Dr." Hill as referred to in this Catalogue, see "A Night-Scene at Ranelagh", No. 3183; "Le Malade Imaginaire", No. 3184; "Lusus Naturæ", No. 3187; "Behold the Dame", No. 3212; "The Conjurers", No. 3213. For H. Fielding, see "The Author's Benefit", &c., No. 2271; "The Indignment of the Queen o' Common Sense", No. 2283; "The (Cha)mpion", No. 2452; the same, No. 2453; "Pasquin", No. 2466; "The Conjurers", No. 3213.

$11\frac{7}{8} \times 7\frac{1}{4}$ in.

¹ Refers satirically to the legend that lions would protect virgins; see "Truth will come out", No. 3216.

² Canning had been a domestic servant.

3280.

The American Moose-Deer, or away to the River Ohio.

Sold by the Printsellers, Price 6^d. plain 1^s. coloured.

[1754]

AN engraving showing an American moose-deer surrounded by kings, and standing on the banks of the "Ohio": the King of France is feeding it with "*The 20 penny Clergy*"; "*Men & Ship Ammunition*"; "*Guns*"; "*Youns for Prisoners*"; he declares, "*I have provided y^e Provender from y^e Convents*". The King of Portugal is looking between the horns which he holds, and says, "*I have Gold enough, Ill split y^e Difference & come in between.*" The King of Spain is mounted on the deer's back, holding a label, on which is written "*I have y^e best parts & I'll away with y^e Deer*", he exclaims, "*O! Anson I remember you took my large Ship*". This is addressed to Lord Anson, who is kneeling and sucking the deer; to him refer the labels marked "*Johnson*", and "*Ten pounds p^r day besides Sucking*". Beyond is the Bishop of Oxford (?) Secker, resting a book on the back of the deer, inscribed "*20,000*," and "*I'll prey for y^e Jews & y^e Marriage Act, & my King.*" Behind stands George II., having in one hand a whip, while with the other he holds up the tail of the deer; on the ground is his crown, receiving the droppings of the animal, which are inscribed "*Hides*", "*Silk*", "*Rum*", "*Snuffs*", "*Indigo*", "*Tobacco 100*", "*Salt*", "*100 000 000 000 a Year*". He exclaims, "*I'm for de produce to enrich H—no—r*". An American, who is walking away, exclaims, "*The Devil take 'em all for they have ruined our rich Country*". Across the picture runs the River "*Ohio*." Beyond it are forts, and three persons walking. The first man has chains on his legs and a rope is suspended from a gallows over his head; he carries a ledger, inscribed,—"*Tobacco cost there*", and he says, "*I & y^e Transports half people y^e Colonys*". The second exclaims, "*Forward Ionathan & be hang'd*"; the third carries a ledger inscribed, "*Debtor*", and exclaims, "*What Revenues.*"

Below the design these verses are engraved:—

"Let him fight now, who never fought before,
Let Him who allways fought, now fight y^e more."

Not long after the Peace of Aix-la-Chapelle a company was formed in London to which a large tract of land southward of Pennsylvania was granted, with the exclusive privilege of trading with the Indians on the banks of the Ohio. This was a source of great jealousy to the French governors in America, who built forts along the banks of the rivers, arrested three British traders, and sent them prisoners to La Rochelle. On the remonstrances of the British ambassador at Paris they were released, and the French government professed to disapprove the proceedings of its American officers. It is, however, certain that they encouraged the latter in their encroachments on British commerce. "Men, ships, ammunition, and guns" were supplied from France; and to support this and other expenses the king levied contributions on his clergy, demanded from the ecclesiastical establishments an account of their revenues, and proposed to receive from them a stated fixed sum, instead of the 20th penny which they were previously bound to pay. With the funds thus raised from the clergy and convents, he supplied provender for the American "moose-deer".

France endeavoured to engage the concurrence of Spain in hostilities against England; but the King of Spain was persuaded that it was greatly for his interest to live on good terms with England, likewise that he already had the best parts of America. Notwithstanding, therefore, that the capture of his large ship by Anson rankled in his mind, he determined not to interpose. The ship was the *Acapulco* galleon, as to which see "*The Stage Coach*", No. 2882.

The King of Portugal hesitated between two opinions; he was annoyed by the exportation of his gold to pay for English goods, and he imposed a tax on its exportation, which he could not maintain. He wished to injure the English trade, but his people were starving through want of corn, which was supplied from England, and to purchase this he was compelled to allow the gold to depart.

George II. derived revenues from American commerce which he was charged with applying to promote the interests of Hanover, as before; see "A list of Foreign soldiers", &c., No. 2605.

Thomas Secker, Bishop of Oxford from 1737 to 1758, and afterwards Archbishop of Canterbury, had, in 1753, given his support to the Jews Naturalization Bill, and the Marriage Bill; see "The Jews Triumph", No. 3206.

Lord Anson was first Lord of the Admiralty from June 22, 1751, to November 19, 1756, and again from July 2, 1757, to June 19, 1762. For Anson, see "Byng's Ghost", No. 3570.

Whether England or France was successful the native of the North American colonies was ultimately the sufferer.

This print was published in June, 1755; see "The Gentleman's Magazine", 1755, p. 335.

The design of this print was probably due to that of Gaywood's satire described as "The King of Spain on the back of Holland", No. 1034; see likewise "The Benefit of Neutrality", No. 2665.

$1\frac{1}{2} \times 6\frac{3}{4}$ in.

3281.

A Reply, for the present, to the Unknown Authors of Villany Detected, &c., 1754.

Published According to Act of Parliament

[1754]

AN etching showing a street, and a tall thin man, Dr. James, promoter and proprietor of a "Fever Powder," walking, and giving a small packet of his medicine to a poor and sick man, while he says, "*Poor man! I pity your Misery.*" The man replies, "*God will reward you.*" Behind Dr. James, and in the act of picking his pocket of packets of "Fever Powder," "*Fever Pow*"(der), some of which fall to the ground, is another man, a quack doctor, who, while thrusting a dagger in James's back, says, "*By which I keep my Chariot, W——s, in Luxury live, and think of no Hereafter!*" Behind is a chariot; rising from the ground is the ghost of a gentleman, who denounces the thief,—"*Thou Perjured Villain! thou hast robbed my Friend of the Fever Powder.*"

$7\frac{3}{8} \times 6\frac{1}{4}$ in.

3282.

The British Inquisition, or Common Sense in Danger.

[1754]

AN engraving representing a room, where, standing on a platform raised above the floor at one end, is "4," a man, "Dr.," or "Sir" John Hill, who says, "*I am Martin Luther*", thus addressing a numerous audience in the lower part of the room, while he points with one hand towards a book which he holds in the other. Among the audience is a man, "1", who addresses "4," with "*M^r Inquisitor General, I give you y^e Preference*", and, while bowing, places his hands cross-

wise on his breast. Behind the latter is "2", a gentleman likewise addressing "4", saying, "*The British find happiness in Transportation.*" "3", a stout man, stands behind this speaker. "5" is a lady, who cries, "*Let them be carried to y^e Tripet*", i.e., to the triple gallows at Tyburn. The other persons of the audience consist of men and women of several periods of life; all look with great interest at the man on the platform. The title of this print is given above. Over the design is, "Oh, thou Head of the Wrongheads." The following reference table is engraved at foot, below the title:—"1 Canning's Prosecutor. 2 The Planters Advocate. 3 & 4 Orators H—l—y & M—n. 5 The Lady acting in her Vacation, by sending such Heroes to the Gallows."

This print was, no doubt, published while the case of E. Canning and Mary Squires was still undecided. For the history of this affair see "Behold the Dame", &c., No. 3212. "Canning's Prosecutor" probably refers to Sir Crisp Gascoyne; see "A T(r)n(e) Draught of Eliz: Canning", &c., No. 3211. Elizabeth Canning was transported. "Orator H—l—y" was "Orator Henley", see "A Stir in the City", No. 3266.

$12\frac{5}{8} \times 7\frac{1}{2}$ in.

3283.

THE FRONTISPIECE TO "THE ROD, A Poem. In Three Cantos. By Henry Layng, Fellow of New College, Oxford.", "Oxford: Printed by W. Jackson, in the High Street. MDCCLIV."

"AN ASS IN THE GREEK PALLIUM TEACHING."

Ja^s Green Sculp Oxon

[1754]

THIS engraving is a copy, so far as the central portion of the design is concerned, from that described as "An Illustration to 'Polymetis'", &c., No. 3006. It represents an ass in a Greek pallium standing before, and addressing two young men, both of whom wear classic costumes, one of the two sits on a bench; the design is treated in the manner of a bas-relief, and is stated, see "An Illustration", &c., as above, to be a copy from an antique gem.

On a riband placed above the gem is inscribed,—"An Ass in the Greek Pallium teaching". Below the gem lies a strong birch rod, such as was used for castigating boys in schools. Over this instrument is a low-crowned black hat with a rosette in the band, such as schoolmasters affected. A volume, inscribed on the fore-edge "*LYCOPHRON*", another similarly marked "*PRISCIAN*", other books, and a scroll, accompany the birch and hat.

The poem states that Alfred, King of England, intending to promote learning among his subjects, employed Scotus to teach the youths of the realm. The learned preceptor laboured vainly in his vocation till Pallas, in the form of Priscian, appeared to him in a vision, and imparted the secret of the beneficial application of birch-rods to the persons of negligent pupils; the goddess enjoined caution in the use of the instrument:—

"Accept the sovereign gift — but when apply'd,
Let Prudence, heav'nly Prudence, be thy guide."

* * * * *

"Thus to his school the furious tyrant strode, And all impatient shook his sounding Rod With more than classic wrath, and thirst of infant blood."	} }
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The wrathful pedant birches each offending pupil, and indulges his fury; at

last he assails Aribert, a youth of nineteen. He is beloved by Ethel, a maiden: meeting the flogged Aribert in a wood, she proposes they should bathe together:—

“Leaving¹ fair Ethel to the dimply flood;
With speed unrob'd now likest Hermes seems,
Or naked Phoebus by the Lycian streams:
But soon, alas! behind the marks obscene
Flagrant appear'd, and damp'd his conscious mien;
Abash'd each rising hope; each warm desire,
And his sunk eye-balls lost their sprightly fire.”

Ashamed, the youth reclothes himself, and leaves his mistress to her bath; missing him she follows his steps, and overhears his plans for vengeance on the pedant who had disgraced him. She encourages her lover to assassinate Scotus.

The school and the pedagogue are next described, including the design of the frontispiece:—

“Say, had some meddling youth's irreverent hand
Ruffled at once his temper and his band?
Or had dishonour to his Beaver shewn
Disturb'd the head that wore the pompous crown?
For Cynic Pedagogue, whate'er goes wrong,
Still wreaks his vengeance on the beardless throng.”

* * * *

“Why should I stop the Muse in full Career
To paint his Gait, and self-applauding Sneeze?
'If to his share some awkward foibles fall,
'Look on his Hat, and you'll forget 'em all';
Form Horizontal, that Umbrageous shed
A wond'rous influence o'er th' encircled head:
In this was Knowledge, Learning, Reverence,
And Gravity that passes oft for Sense.”

* * * *

“With Telamonian strides, and haughty air,
Thus crown'd, the Pedant flounc'd into his chair.”

The chair of the pedagogue is next described:—

“Beneath its elbow on the dexter side
The wond'ring Boy this strange device espy'd.
A solemn Ass* carv'd by no vulgar tool
In Alto Rilievo here taught School:
Erect he stalk'd along the sounding floor,
And thro' his Pallium wav'd one leg before,
Shrewd instrument to point at every Fault,
Like slashing Bentley scolding while he taught.”

The master calls a class of boys to recite their lessons, and cruelly castigates the defaulters; Aribert, although already a victim, is again beaten. Cloton follows, and incurring chastisement, is flogged, but a struggle accompanies the use of the rod in his case, so that:—

“With ten-fold Rage relentless Scotus burns,
Still more provok'd, as he more suppliant mourns;
But now the Youth rejects his stern commands,

¹ A misprint for “Leading”?.

* An Antic Device on a Gem.”

Springs from the ground, and grasps his wither'd Hands.
That lucky Moment Osric fierce descry'd,
And plung'd his Poiniard in th' unguarded Side ;
Down flows the purple stream—the Boys around
Rush in—each gives, and each repeats the Wound."

Finally, Aribert reaches the heart of the pedagogue with his dagger ; with this the poem ends. See "Notes and Queries", First Series, vol. vi., p. 317, and p. 493 ; vol. vii., p. 158.

5 × 6½ in.

Brit. Mus. Library, 11630. f.

3284.

THE GRAND MONARQUE in a Fright; or, the BRITISH LION
roused from his Lethargy.

*Published April 4th 1755 according to Act of Parliament and Sold by the
Print Sellers of London & Westminster. Price 6^d. [1754]*

IN this engraving the British Lion is growling furiously at the King of France, and seems about to attack him. M. De La Jonquière, the French Governor in North America, with a drenching horn in his hand, proposes to the Duke of Newcastle to give the Lion a dose of French laudanum ; he says, "*Mons^r le Duc de Anglaterre give him dis Dose de Laudanum prepar'd ala-mode de Paris. den put him in de Cradle & you and I will rock him to sleep.*" The duke endeavours to pacify the Lion, saying, "*Peace Peace my brave Fellow, be quiet, rely on the equity & Veracity of the most Christian King and all things shall be adjusted by the Commissaries of both Nations.*" Britannia assures the King of France that the lion is roused, that sham negotiations will no longer succeed. She says, "*Your continual Incroachments and perfidious dealings have at last roused him: No more of your sham Negociations; you must appease him immediately & send Hostages, or he'll tear you in pieces.*" The King is double faced; with the lips of one face he, in great fear, cries, "*Me make restitution; me give up de Virginia, Nova Scotia, and every ting in de East & de West Indies &c. &c. &c., upon my Royal word & honour*"; with the other face he directs his minister, "*Here, Mons^r. d'Argenson, take dis Chain du Forts on de Ohio and chain him down when he's put to sleep; den all de English plantations will soon be mine.*" D'Argenson advises him, "*Let de Court de Londre be amus'd with de appearance of great sincerity as your most Christian Majesty knows how on your part & leave de rest to me.*" Two merchants are of opinion that fear has extorted promises of restitution, which will never be performed, as the popes had given the kings of France a dispensation to break inconvenient oaths and promises. One of these men says, "*Surely you can't be so weak as to believe a Word he says; dont you know that the Kings of France had a dispensation from Pope Clement VI in 1351 to break their most Solemn Oaths & promises when ever they should find it incommodious to keep them?*" His companion replies, "*The grand Monarque's fears have extorted a great many fair promises from him; do you think he'll be as good as his Word?*" In the distance appears "*The Royal Navy The Bulwark of Britain, and Terror of France!*"

Below the design these lines are engraved :—

"France trembles at the British Lion's Roar,
And Lewis' treach'rous Wiles deceive no more:
Th' amusing Treaty he revives in vain,
Whilst rising Forts extend th' insidious Chain.

Perfidious Prince! thy fraudulent, double Face,
 In distant Climes shall publish thy Disgrace,
 From where the Orient spreads the purple Dawn,
 To where the Curtains of the West are drawn:
 In both the Indias thy Defeat shall sound,
 And British Valour with Success be crown'd:
 In either Hemisphere these Notes shall ring,
 So fares the proud, the Treaty breaking King!"

"While the British ministry depended upon the success of the conferences between the Commissaries of the two crowns at Paris, the French were actually employed in executing their plans of encroachment upon the British Colonies in North-America." * * * "The Court of Versailles promised to transmit orders to the French Governors in America to use all their endeavours for preventing any disputes that might have a tendency to alter the good correspondence between the two nations; in all probability the directions given were seemingly the very reverse of these professions, for the French commanders, partisans, and agents in America, took every step their busy genius could suggest, to strengthen their own power and weaken the influence of the English."—"The History of England," by T. Smollett; book iii., chap. 3, §§ i., & ii.

"The Government of England having received nothing but evasive answers from the Court of France, touching the complaints that were made of the encroachments of America, despatched orders to all the Governors of that country to repel force by force, and drive the French from their settlements on the river Ohio."—*Ibid.*, § xxxiv. In this state of affairs this print was published.

For the Duke of Newcastle, see "The Bawd, &c.", No. 3636.

$11\frac{1}{4} \times 5\frac{1}{8}$ in.

3285.

FOUR PRINTS OF AN ELECTION. Plate I. (No. 1.)

AN ELECTION ENTERTAINMENT Plate I

Painted and ¹ Engraved by W^m. Hogarth. Published 24th Feb^y. 1755, as the Act directs. [1754]

THIS engraving shows the interior of a large, wainscoted, low room, probably the dining chamber of an English country inn, during a feast given to their supporters by two candidates for election as members of Parliament. A window of the room is open, giving a view of the street before the house; over a door on our right is a buck's head, and, behind the latter, an open oval hole for ventilation,¹ on the wall facing us hangs a portrait of William III., the canvas of which has been cut in two places, the political passion of the party assembled having been expressed in thus defacing the likeness of the monarch of the Revolution; on another wall, part of a recess on our left, hangs an escutcheon of the kind used by undertakers, and bears, on a field *sable* (?), within a lozenge, and between a chevron, three guineas, *proper*: the crest, an open mouth, *proper*: the motto "*SPEAK AND HAVE*". On another wall is a painting representing a village on the banks of a stream. Near this picture is an open doorway. A large window, not included in the design exists on our extreme left. In a recess, deep formed for this window, stands a tall rectangular box, on the top of which is a large ball, it is not

¹ See the description of the states of this plate.

unlike a sentry-box, and its sides seem to be covered with cloth. Probably this is¹ a urinal. The floor of the room is in three stages, on the central one the table of honour is placed, at the head of which, and raised on the highest of the stages, are the seats of the givers of the feast, *i. e.*, this is the head of the table. The table standing on the dais is oblong, that which occupies part of the general floor of the room is circular; there is no difference between the levels of these tables, and they touch each other.

Numerous individuals are in the room, comprising sharers of the feast, attendants, champions of the candidates, musicians, and others. At the head of the table is one of the candidates, a young man, with plump and fresh features, wearing a daintily dressed bag-wig of moderate dimensions, black cravat, flowered coat, and white ruffles. His name is on a letter brought to him by a very fat and coarse old woman, probably the hostess of the inn, who is now standing at his side, and wears ribands of his colour on her stomacher. While this person stands near the candidate, a half-tipsy fellow, a shoemaker, with a long clay tobacco-pipe in his mouth, has tilted the gentleman's chair on one side, and,—pressing his head in the same direction with one hand, pushing the head of the old woman with the other hand,—has brought their faces in contact as if they would kiss; the woman grins at the forced salute, the candidate smiles submissively, and puts his right arm as far as he can reach round her waist; he has a jewelled ring on this hand, which, glittering, attracts the attention of a little girl who has followed the old woman. The child has taken hold of the candidate's fingers and seems to be trying to remove the ring. The man with the pipe spills some of the ashes of his tobacco on the gentleman's head. The old woman holds the letter, on which is written "*To Sir Commodity Taxem Bart*". On the young candidate's left sits an elderly man, his fellow aspirant for election, wearing a plain laced coat, and a tie-wig. On the back of this person's chair are bunches of laurels, and, stuck among them, a flag, on which is inscribed, "*LIBERTY AND LOYALTY*". The second candidate is beset by two drunken and eager supporters, one of these is a sweep, whose shovel hangs about his neck, his felt hat is decorated with the ribands of the party; while holding a drinking glass in one hand, he clasps a hand of the unresisting gentleman, and tipsily sings. Thrusting himself between this pair is a lean old fellow, supposed to be a barber, and certainly far advanced in intoxication, who pinches the second candidate's arm with one hand while carrying his pipe in the other hand extended; he leans in a tipsy way on the shoulders of his victim, and so causes the smoke of the pipe to enter one of the latter's eyes, to the smothered discomfort of the sufferer. Four scratches on the side of the tipsy man's face are supposed to indicate that his own political views and those of his wife are not in accord, hence domestic feud, culminating in the use of the wife's fingers on the voter's face.

Next to this group a prodigiously fat clergyman sits at the table, who has been described as a bishop, in a clerical gown and bands. Coming late to the feast he has obtained a share of food, a slice of venison, for himself. This is on a chafing-dish over a charcoal fire on the table, and sends up its appetizing steam. Overheated in the journey which, in order to secure a share of the dinner,

¹ This piece of furniture, as its architectural character shows, is not coeval with the room, the mouldings on its top, and the large ball above being of debased classic form, and Georgian fashion, whereas the panels of the room are of the style prevalent half-a-century before, *i. e.*, they are due to the reign of William III., during which period, doubtless, the room Hogarth painted was built. As no such means for ensuring decency appears in Hogarth's representations of festivals earlier than this date, see "*A Midnight Modern Conversation*", No. 2122, produced thirty years before the design now in question, nor in the works connected with "*A Rake's Progress*", see Nos. 2152 to 2257, we have here a curious evidence of the growth of social refinement in this country.

he had made with speed; the divine; a fat and oily man—whose eyes greedily regard the venison, while his lips long for their pleasure—, has taken off his wig with one hand, and, with the other hand, rubs his bald head with a napkin. A bottle with a label about its neck marked "*Champagne*", a dish on which lie the bones of a haunch of venison, a sauce-boat, and a knife, occupy the table before this ecclesiastic. The next group consists of two persons:—1, an elderly gentleman in a bag-wig who has lost his teeth, and has a very long and sharply pointed chin; 2, a fiddler, member of the band attending the feast, who, having a still longer chin than that of the guest, has attracted the attention of the latter, so that, laughing, he called the musician forward and, pouring a draught of wine from a bottle, gave it to him; while the man bows his thanks the guest takes him by the jowl and playfully compares their chins, and flatters himself that he has at last discovered one longer than his own. The other musicians are a portly Scotchman, in a Highland cap and cloak, he is a bag-piper, who, being attacked on his neck by vermin, stops playing to rid himself of the assailants; his features express the annoyance he has experienced from the attack, and a certain sense of triumph in the destruction of his foes. The next musician, a player on the violoncello, continues his performance, holding the neck of the instrument and using the bow with an intensely lugubrious expression on his countenance. A lean and blind old woman, a violinist, who stands on a stool behind her companions, and, stooping, fiddles with her instrument at her neck, completes the band of musicians.

Next to the gentleman who pulls the fiddler's chin, and seated at the circular table, is a lean, old man, without a wig, a half idiotic-looking farmer, who holds a stick, his constant companion, near his chin, while he laughs at the horseplay of one of his neighbours. Another man, who clasps his hands in glee, laughs heartily at the same horseplay. This is the performance of a man who is seated at the side of the last-mentioned person; having tied a table napkin round his fist, and blacked his hand with a cork, he has produced a likeness of the face and expression of an old woman in a hood, he is supposed to be singing the ballad, "An old Woman clothed in grey"; holding up the fist he points with his disengaged hand to the portrait, and laughs at his own wit. Next to this buffoon is a very stout elderly man whom strong internal pain has suddenly attacked, so that in his agony his eyes dilate, his skin darkens, and he perspires, and his teeth are set hard, while, in breathing deeply, his shoulders are uplifted. Behind the sufferer stands his crutch. On the table before the laughing farmer is a bottle labelled "*Burgundy*". The suffering man has placed his tobacco-pipe straight before him on the table, its position indicates that he deposited it deliberately, leaving us to infer that the pain came on slowly.

The occupant of the foot of the table is a very stout man, in a large tie-wig, and supposed to be the mayor of the town where the election is progressing. He sits in a large arm-chair and, by way of finishing his repast, has attempted to consume the last oyster of a pile on the table before him. Over-gorged beyond the power of life to sustain, the man has fallen back in a fit and breathes stertorously, his eyes being closed, his lower jaw having fallen. His left hand retains the last oyster stuck on a fork. A surgeon, probably his neighbour at the table, or hastily summoned for the purpose, has bared the right arm of the feaster, and essayed to bleed him, blood will not flow from the puncture; putting his lancet between his lips the operator dabs a napkin on the forehead of the sweating patient. The throat and chest of the latter have been uncovered, all his limbs are lax.

A man, who appears to be an election agent, has been seated at the table next to the dignitary in a fit; on the table is a book, like a ledger, on the open pages of which, respectively, is written, "*sure votes*", and "*Doubtfull*", the names of voters being classed under these headings; a bottle, which has been overset, and an inkstand, are placed near this person. At the moment repre-

sent half a brick, thrown through the window by a member of the procession which passes the house, has struck the agent on the left temple so that, with arms outstretched, he is falling backwards in his seat; a round table which stood behind the wounded man has been overset at the same time; strewn the floor near it are plates and dishes, with bones and knives on them, in one of these dishes is a lobster; near this figure a large jug stands on the floor, and grouped with the same is a tobacco-pipe tray, filled with clay pipes, among these is a slip of paper folded for a pipe-light, inscribed, "*Act against Bribery and Cor*"—; likewise a small packet of tobacco, marked "*Kirton's Best*".

The central group in front of the design consists of two men, one of whom is a butcher, the other a club-man, or election-ruffian, and flag-bearer; the former has been eating at the table; a plate, with fragments of food lying on it, is before his chair; his head is bandaged with a fillet, on which is printed "*PRO PATRIA*"; he wears a butcher's frock, a steel for sharpening knives hangs at his belt. This fellow is pouring liquor from a bottle of "*GIN*" over a wound on the head of the flag-bearer, who, seated on the floor with his club in one hand, and a glass of spirit in the other, is thus about to experience the united effects of internal and external applications of his favourite liquor; under his feet lies a flag inscribed "*Give us our Eleven Days*".

A boy-waiter, with a napkin over his arm,¹ is in the act of pouring liquor from a small keg to a large brewer's mash-tub, which stands at the side of the table on the dais, and holds punch for the use of the electors; a bowl floats in the tub, near it is a smaller tub, with an upright handle. The boy's attention has been attracted by the overthrow of the agent, and he turns towards him with lively interest. Completing the design on our left and in front of the table stands a short man, said to be a "Quaker", wearing the frock and hat commonly adopted by pedlars at this period. He has brought to the feast several packets of election favours of ribands, gloves, &c., which lie on a side-table; and he stands with one hand on a package, as if he were loth to part with his goods, a dissatisfied expression marks his face, as if he were disappointed in not obtaining money for the wares; he reads a slip of paper on which is written—"April 1 1754² I promise to pay to Abel Squat the Sum of Fifty pounds six months after date Value Reveld Rich Slim". On the bench by the side of the upper dining table lie a gentleman's hat, gloves, and the scabbard of his sword. On the floor near the mash-tub are five hats, with election favours in them.³

In the recess on our left of the room which is lighted by a lattice window, and behind the group formed by the sweep, the barber, and the elder candidate, is another group, consisting of a young lady who stands near the window as if she had been looking out from it before her neighbours approached; one of these is a soldier who, addressing the lady, is giving to her a small round box, not unlike a snuff-box, on the lid is a boss surrounded by studs; this she takes from him; the soldier presents it with one hand, while he extends the other to meet the clasp of an alderman who is very drunk and, waving a glass over the lady's head, chants a convivial, amatory, or election song.

On the other side of the room, behind the man in a fit, is the door, at which appear several persons armed with clubs and staves, likewise a hand holding a drawn sword. Within the room stands a working tailor, described as a "Methodist"; with an hypocritical expression, turning his eyes upwards to heaven, and with joined hands praying to be delivered from temptation, he affects to refuse the

¹ See below, the description of the states of this plate. Near this boy a group of lemons occurs in the earlier states.

² This date must be taken as that of the event Hogarth represented.

³ In the earlier states of the plate there are but four hats in this place; see below.

bribe offered by one of the candidates' agents, who, with a pen behind one of his ears, stands at the tailor's side and whispers to him, holding a handful of money; the tailor's hair is parted in the middle of his head, so that it falls in a mass on each side; a pair of scissors hangs from his girdle. The tailor's wife, a slatternly virago, is near her husband, and with angry voice and shaken fist bids him accept the bribe, enforcing the mandate by pointing to the broken shoes of their little boy, on whose head she has placed her hand, and who seconds his mother by holding up one of his feet, its toes visible in his shoe, and pointing to the toes.

Through the open window a view of the street is obtained, with houses on the opposite side of the way. A procession is passing at the moment, bearing in a chair an effigy of a man with a big, Jew-like nose, round the neck of the figure is a placard inscribed "NO JEWS". Several club-men attend, and on a banner which flies near the effigy is—"LIBERTY AND property". On another flag is "MARRY AND MULTIPLY IN SPITE OF THE DEVIL". Stones and brickbats thrown by the crowd without are flying in the room. In return for these missiles two men stand near the window, one of them pours the contents of a large vessel, apparently a urinal, on the heads of those who pass in the street below; another man has seized a three-legged stool and is about to hurl it at the crowd.

The allusions of this design may be explained as follows:—The younger candidate is said to have been intended for Mr. Thomas Potter. The inscription on the flag indicates that "Liberty" is to take rank before "Loyalty", nevertheless this does not agree with the probable motive for injuring the portrait of William III., it may however be that the gashes in the canvas are not recent, nor were inflicted by the party now in the room. The clergyman who is about to devour the venison has been described as Dr. Cosserrat; to this effect is the following, by John Ireland, in "Hogarth Illustrated", 1791, ii., pp. 536, note:—"In page 21 of a quarto pamphlet, published in 1755, and entitled 'The last blow, or an unanswerable vindication of the society of *Exeter College*, being a reply to the *Vice-Chancellor*, Dr. King,¹ and the writers of the *London Evening Post*', is the following paragraph.—'The next character to whose merits we would do justice is the Rev. Dr. C—ss—t (*Cosserat*). But as it is *very* difficult to delineate this fellow in colours sufficiently strong and lively, it is fortunate for us and the doctor, that *Hogarth* has undertaken the task. In the print of an Election Entertainment, the public will see the doctor represented sitting among the freeholders and zealously eating and drinking for the sake of the new interest. His venerable and humane aspect will at once bespeak the dignity and benevolence of his heart. Never did alderman at Guildhall devour custard with half such an appearance of love to his country, or swallow ale with so much the air of a patriot", &c. The blind violinist is said to represent a woman known in the neighbourhood of Oxford as "Fiddling Nan." The man who mocks his neighbour's sufferings, and has a napkin tied round his fist, was acknowledged by Hogarth to have been a portrait of Sir John Parnell, nephew of the poet Thomas Parnell, and who was remarkable for having a very fat nose; he was an attorney of Dublin, and, in order to induce Hogarth to put his portrait in the picture, he asserted that the appearance of his likeness, being well known in that city, might induce persons to buy the print. The man on whose head gin is poured is said to have been painted from one Teague Carter, of Oxford, a fighting man, or "bruiser." The paper of tobacco with the inscription "*Kirton's Best*", refers to the keeper of a tobacco shop near St. Dunstan's Church, Fleet Street, who ruined his constitution, as well as impaired his circumstances, by being busy in the

¹ That is, Dr. William King, of St. Mary's Hall, Oxford, see "Frontispiece to 'The Toast'", No. 1849.

Oxfordshire Election of 1754.¹ See "Hogarth Illustrated", as above, p. 301, note. The inscription, "*Give us our Eleven Days*", on the flag below the wounded man's feet, refers to the alteration of chronological style which took effect in 1752, and offended many persons, some of whom professed to believe that they had been defrauded of a portion of their time; those who asserted themselves lovers of old customs and ancient modes resented the reform. The "Act against Bribery and Corruption" has been torn up to make pipe-lights. The effigy seen outside the room is supposed to represent the Duke of Newcastle, and the inscription on the placard which hang round the neck of this figure refers to the proposal to naturalize Jews in this country, in which the duke took part.²

Instructed by the success which attended the versified explanations of preceding series of his prints,³ Hogarth caused a metrical account of "Four Prints of an Election" to be published under the title,—"*A Poetical Description of Mr. Hogarth's Election Prints, in four Cantos. Written under Mr. Hogarth's Sanction and Inspection*", London, 1759. From this, as cited in "*The Genuine Works of William Hogarth*", by J. Nichols, and G. Steevens; ii., 1810, pp. 210, and after, the following verses explanatory of "Plate I." of the series are quoted, omitting portions of inferior interest:—

"Behold the festive Tables set,
The Candidates, the Voters met!
And lo, against the wainscoat plac'd,
Th' escutcheon, with three guineas grac'd,
The motto and the crest explain,
Which way the gilded bait to gain.
There William's mangled portrait tells
What rage in party bosoms dwells;
And here the banner speaks the cry
For "*Liberty and Loyalty*."
While scratches dignify his face,
The tipsy Barber tells his case;
How well he for his Honour fought!
How many devilish knocks he got!
While, forc'd to carry on the joke,
The 'Squire's just blinded by the smoke;
And gives his hand (for all are free)
To one that's cunninger than he:
With smart cockade, and waggish laugh,
He thinks himself more wise by half.
See *Crispin*, and his blouzy *Kate*,
Attack the other Candidate!
What joy he feels her head to lugg!
"Well done, my *Katy*! coaxing pug!"

¹ See "All the World in a Hurry", &c., No. 3270.

² See "*Vox populi Vox Dei*", No. 3202; "*The Grand Conference*", No. 3203; "*A Prospect of the new Jerusalem*", No. 3204; "*The Circumscised Gentiles*", No. 3205; "*The Jews Triumph*", No. 3206; "*A Satire*", &c., No. 3207; "*The Jews shaving the Parl—m—t*", No. 3208; "*Publish'd for M^r. Foreskin*", &c., No. 3209; "*His Arrival*", &c., No. 3264; "*The City up and Down*", No. 3265; "*A Stir in the City*", No. 3266; "*The P—nt—ry Race*", No. 3268.

For the Duke of Newcastle, see "*The Bawd of the Nation*", No. 3636.

³ "*A Harlot's Progress, Plate I.*", No. 2031, "*A Rake's Progress, Plate I.*", No. 2158, and "*Marriage à la Mode, Plate I.*", No. 2688.

But who is this, pray ?—*Abel Squat*—
 What has the honest Quaker got ?
 Why, presents for each Voter's Lady,
 To make their interest sure and steady ;
 For right and well their Honours know
 What things the Petticoat can do."

* * * *

"Music can charm the savage breast,
 And lull the fiercest rage to rest ;
 But *Sawney's* face bespeaks it plain,
 That vermin don't regard the strain ;
 A creature, well to Scotchmen known,
 Now nips him by the collar-bone :
 Ah, luckless louse ! in ambush lie,
 Or, by St. Andrew, you must die !"

* * * *

"The feast is o'er with all the rest,
 But Mayor and Parson still contest :
 I'll lay a thousand !—Lay the bet
 The odds are on the Parson yet :
 Huzza !—the Black-gown wins the day !—
 The Mayor with oysters dies away !—
 But softly, don't exult so fast,
 His spirit's noble to the last ;
 His mouth still waters at the dish ;
 His hand still holds his favourite fish ;
 Bleed him the Barber-surgeon wou'd ;
 He breathes a vein, but where's the blood ?
 No more it flows its wonted pace,
 And chilly dews spread o'er his face :
 The Parson sweats ; but, be it told,
 The sweat is more from heat than cold ;
 "Bring me the chafing-dish !" he cries ;
 'Tis brought ; the savoury fumes arise :
 "My last tit-bit's delicious so ;
 Can oysters vie with venison ?"—No.
 Behold, through sympathy of face,
 (In life a very common ease)
 His Lordship gives the Fidler wine !
 "Come, brother *Chinny* ! yours and mine :
 And o'er a pretty girl confest,
 The Alderman, see ! toasts 'the best.'"

* * * *

"Observe, with crutch behind his chair,
 Your honest brother Chalkstone there !
 His phiz declares he seems to strain ;
 Perhaps the gravel gives him pain : "

* * * *

"A wag, the merriest in the town,
 Whose face was never meant to frown,
 See, at his straining makes a scoff !
 And, singing, takes his features off ;

While clowns, with joy, and wonder stare,
 'Gad-zookers! Roger, look ye there!'"

* * * * *
 "Th' opposing mob, incens'd, draw near :
 Their waving tatter'd ensigns see!
 Here "Liberty and Property :"
 A label'd Jew up-lifted high ;
 There "Marry all, and multiply." &c.

The pictures representing the "Election series" of designs, of which "An Election Entertainment" is the first, were painted by Hogarth, and sold to Garrick for 200 guineas; at Mrs. Garrick's sale, in 1823, they were bought by Sir John Soane for 1732*l.* 10*s.*—they are now, 1877, in the Soane Museum, London. "An Election Entertainment" was included in the Spring Gardens Exhibition of 1761. The lemons, see below, described in the first, second, and third states of the plate, are not in the picture.

The etching known as "Crowns, Mitres, &c.", by Hogarth—originally prepared to express his gratitude to the Legislature for the Act of Parliament giving copyright in engravings, and known as "Hogarth's Act," 1735—was converted to a receipt for subscriptions for the print of "An Election Entertainment" now in question. The printed forms annexed to the receipt do not always agree. In the earlier copies it contains an acknowledgment for "Five Shillings, being the first payment for a print representing an *Election Entertainment*; which I promise to deliver, when finished, on the receipt of five shillings and sixpence more". The second is for one guinea, being the "first payment for *Four Prints of an Election*; which I promise," &c., "on the receipt of one guinea more". The third is for "fifteen shillings, being the first", &c., for *three* prints, &c., on the payment of sixteen shillings and sixpence more. By Hogarth's subscription book, with the names of all, and autographs of most of the subscribers, which was in the possession of John Ireland, it appears that the subscription to "An Election Entertainment, or to the complete set, was begun March 28, 1754. From this time to May 31 in the same year, 461 subscribers to the first print, and 127 to the complete set", were obtained. The leading names in the list are, the Prince of Wales, the Princess Dowager of Wales, and Prince Edward; but the first person who paid money was the Right Hon. Henry Fox, afterwards Lord Holland, to whom the first plate is dedicated. The subscription for the three remaining prints was opened February 24, 1755, and closed May 25, 1756. To this there were only 165 subscribers, so that there were 296 names to the first print who did not subscribe to the other three prints. See "The Genuine Works of W. Hogarth", by J. Nichols, and G. Steevens, i., 1808, pp. 257-8, which refers to "Hogarth Illustrated", by John Ireland. Probably the three later plates of the series were not sufficiently advanced in engraving to induce a greater number of persons to subscribe.

Hogarth, referring to this work, wrote thus in his "Remarks":—"These two patriots¹ who, let what party will prevail, can be no gainers, yet spend their time, which is their fortune, for what they suppose right, and for a glass of gin lose their blood, and sometimes their lives, in support of the cause, are, so far as I can see, entitled to an equal portion of fame with many of the emblazoned heroes of ancient Rome; but such is the effect of prejudice, that though the picture of an antique wrestler is admired as a grand character, we necessarily annex an idea of vulgarity to the portrait of a modern boxer. An old blacksmith in his tattered garb is a coarse and low being; strip him naked, tie his leathern apron round his loins—chisel out his figure in freestone or marble precisely as it appears—he be-

¹ "The Butcher with 'Pro Patria' on his cap, and his wounded companion".

comes elevated, and may pass for a philosopher, or a Deity." The "Remarks" were first printed by John Ireland in "Hogarth Illustrated", iii., 1798, from Hogarth's manuscripts, then in the author's possession.

There are seven states of this plate. 1. A proof before the writing was placed below and above the design. In this state, the oval space over the door of the room is a plain sunk panel, probably a mirror, the shading of the frame of which shows it to have been drawn out of perspective, the reflection of the antlers of the buck's head placed over the door is indicated distinctly on a surface rather lighter than the neighbouring wall. In the foreground, in front of the mash-tub, a sheet of white paper appears, and on it are seven halves of lemons. There are only four hats lying on the floor near this. The paper and lemons were afterwards removed, and an additional hat was placed in front of the small tub. See below, the descriptions of the later states of the plate. "*FOR OUR COUNTRY*" is on the cap of the butcher; this, in a later state, was altered to "*PRO PATRIA*", see above; his cap has stripes on its front. Near the fork on the table lie a salt-cellar and a piece of bread, afterwards removed. The inscription on the flag which is carried in the street is—"MARRY AND MULTIPLY IN SPITE OF THE DEVIL AND THE ———". The boy's napkin is not quite finished, being less dark than in the second state of the plate. The door in the recess near the escutcheon had not been inserted when this impression was taken. The lemons and the paper on which they lie have been smeared over, as with a soiled finger—it is said that this was done by Hogarth in order to try the effect of reducing the whiteness of this element in the chiaroscuro. This proof formerly belonged to Mr. George Baker, of St. Paul's Churchyard, and was sold with that gentleman's collection on the eighth day of the sale, which began June 16, 1825, it was lot 776; it realized thirty guineas, the purchaser's name was Molteno, *i.e.*, Molton, a well-known publisher of this time. It was likewise in the possession of Mr. Thomas Wilson, of Baker Street, and Dulwich. It was not included in the catalogue of the sale, March 8, 1830, of prints, said to have belonged to Mr. Wilson, and was bought, with other works, for the Department of Prints and Drawings, by Mr. Evans, August 10, 1850. The chair in which the butcher sits has, in the first, second, and third states, an open back; this was filled with a cushion in the fourth state.

2. The second state of this plate bears, above the design—"AN ELECTION ENTERTAINMENT Plate I". The publication line is:—

"Painted and the Whole Engraved by W^m. Hogarth. Published 24th. Feb^y 1755, as the Act directs."

The plate is, in the second state, dedicated "To the Right Honourable Henry Fox, &c. &c. &c. This Plate is humbly Inscríb'd by his most Obedient Humble Serv^t. W^m. Hogarth". An open doorway, telling dark, was introduced near the escutcheon in the background; the oval panel over the other door was made quite dark, retaining, however, signs of the shadows which occur in the first state; the opening of this doorway was darkened; the paper on which the lemons lie was not darkened; the salt-cellar and piece of bread remain on the table; the shadow of the fat woman's cap on her face was made less distinct, reducing the effect of sunlight suggested by the first state of the plate; the stains on the beam which crosses the ceiling were darkened and enriched.

3. The third state of this plate shows that the concluding words "*and the ———*", on the flag seen outside the window, were removed, leaving, however, traces of their former presence; a cobweb was introduced in the angle of the casement through which the flag is seen; the wall behind "Fiddling Nan", the shadows on the figure of this woman, and the portrait of the king, were much lightened. The inscriptions beyond the engraved margin of the plate remain as before.

4. The fourth state of this plate shows that the doorway near the escutcheon was lightened, the stains on the beam in the ceiling, and those on the ceiling itself, near the beam, were much darkened, likewise the shadow of the beam on the ceiling. The oval opening above the doorway on our right was again altered, so as to show the thickness of the wall through which it was pierced; the space beyond this doorway was much darkened, the cravat of the wounded agent, which was formerly white, was made dark; a pair of scissors was added to the tailor's girdle. The remains of the words "*and the*" were entirely removed from the flag; the sky of the landscape painting hanging on the wall was darkened; a single tooth, which previously had been very distinct in the upper jaw of the fat woman, was reduced in brightness, her right arm, which had formerly been bent under her apron, was made to hang straight at her side; the salt-cellar and piece of bread on the table were removed; two windows were marked in light on the side of the more distant house in the street; the end of the broken staff of the flag on which is "*Give us our Eleven Days*", received a larger and darker shadow than before; the wine-glass standing on the table was darkened, as if it had been filled with darker liquor; the sunlight, and some shadow on the side of the window, near the candidates, which had been apparent in previous states of the plate, were taken away by lightening the latter, and darkening the former. The bandages on the butcher's head were lightened, and the motto on his riband was changed to "*PRO PATRIA*", as described above. The drapery on the table before "*Abel Squat*" was much darkened, and a mass of a black fabric, looking like stockings, added under the rosette on our extreme left. The drapery cast over the fallen table on our right was made much darker; the lemons, and the paper on which they lay, were removed altogether; the page marked "*Doubtfull*" on the wounded agent's book was scored as with writing, which did not appear there before, and the opposite page of this volume was made lighter by burnishing out the work to some extent; the open back of the butcher's chair was filled with a cushion. As this plate was advanced, it appears that Hogarth sacrificed, grade by grade, the brilliancy of its effect; it seems, also, that he called in the aid of another engraver at this, the fourth, stage, for the signature which in the three earlier states of the plate was, as above described,—"*Painted and the Whole Engraved by W^m. Hogarth*", &c., was altered as quoted in the title of this entry in the Catalogue, "*the Whole*" being crossed out by hatching, the erased letters remaining, however, legible.

5. The fifth state shows that the words "*the Whole*" were restored in the signature, and many of the changes described as having been effected in the fourth state of the plate were cancelled, proving that Hogarth, dissatisfied with the alterations made by the engraver who assisted him, had in these points reverted to his former effects, *e.g.*, the sunlight and shadow reappear in the reveal of the window behind the candidates, the stains in the ceiling, and on the beam were considerably lightened, the area of the former was extended on our right; the figure of "*Fiddling Nan*", the wall, and portrait behind her, were again darkened, likewise the doorway near the escutcheon; the drapery on the head of the butcher was darkened. Considerable additions were made to the plate in this state; a hat was added on the bench near the scabbard and gloves; a fifth hat was placed in front of the small tub in the foreground, the fractured end of the flagstaff was made almost entirely black, the shadows on the coat of the man on whose head the butcher pours gin were much strengthened, the light on the gin-bottle was reduced in size, the shadows of the agent's book were deepened, the top of the overthrown table was darkened, and its shadows were more strongly defined; four windows were added in dark in the wall of the nearer house seen outside the window; both the houses there displayed were much darkened, the light on the tailor's hands was reduced; all the figures of the men seated beyond the round table were darkened, likewise the stone which casts a shadow on the curtain as, flung from without, it enters the room. The old

→ woman's single upper tooth disappeared. The face of the mayor in a fit was entirely altered, his jaws being parted, and his lips opened. A pen stuck behind the ear of the man who is bribing the tailor was changed so that the quill, instead of the feather, stands to the front.

6. The sixth state shows that the words "the Whole" in the signature were again erased, being now less legible than was the case with the previous erasure. The plate was retouched generally.

7. The seventh state shows the erasing lines in the signature, and the words they concealed have been burnished down. The light reflected on the polished top of the overthrown table on our right has been made to appear brighter by darkening the neighbouring parts; the stains on the ceiling and on the beam were again darkened, likewise the shadows on the flag inscribed "*Give us our Eleven Days*", the step of the dais was darkened, much work was done to the plate, the general result being to render the shadows darker, and less clear, and the half tints less pure.

This plate, in the seventh state, and being much worn, was used again for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq., R. A."; London, no date (1751 d.)

It is said that Hogarth determined to finish the engraving of this plate without taking proofs. "The consequence was such as might be expected; he made some mistakes that it was scarcely possible to rectify, and on discovering the errors, stamped, raved, and exclaimed that he was ruined. On his passion subsiding, a brother engraver assisted him to correct the faults occasioned by trying to perform an impossibility. It is, however, the highest finished print he ever engraved." See "Hogarth Illustrated", by John Ireland; 1791, ii., p. 363.

$21 \times 15\frac{7}{8}$ in.

3286. FOUR PRINTS OF AN ELECTION. Plate I. (No. 2.) An Election Entertainment.

[After Hogarth.] *Published according to Act of Parliament 1766. Corbould & Dent Sculp* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3285. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 42.

It was used again for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854, ff.), facing p. 353.

$4\frac{1}{2} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, (Grenville) 2585.

3287. FOUR PRINTS OF AN ELECTION. Plate I. (No. 3.) An Election Entertainment.

51. *W. Hogarth pinx.* [Engraved by Riepenhausen.] [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3285. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., Göttingen, 1794-1816, in which volume it is No. 51.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "51." in the upper corner, on our right.

$11\frac{1}{4} \times 7\frac{3}{8}$ in.

Brit. Mus. Library, 788. g. 11.

3288. FOUR PRINTS OF AN ELECTION. Plate I. (No. 4.)

AN ELECTION ENTERTAINMENT. PL. I.

*Designed by W. Hogarth. Engraved by T. Cook.**London Published by G. G. & J. Robinson Paternoster Row. October 1, 1800. [1754]*

THIS engraving is a copy from that which is described with the same title and date, No. 3285.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c.; "Now Re-Engraved by Thomas Cook"; London, 1806.

$21 \times 15\frac{7}{8}$ in.

3289. FOUR PRINTS OF AN ELECTION. Plate I. (No. 5.)
An Election Entertainment.

HUMOURS OF AN ELECTION ENTERTAINMENT.

PL. I. Hogarth pinx. T. Cook sculp. Published by Longman, Hurst, Rees & Orme, Oct. 1st. 1809. [1754]

THIS engraving is a copy, reversed, from that which is described with the same title and date, No. 3285. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1808, vol. i., where an impression follows p. 258.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$6\frac{1}{2} \times 5$ in.

3290. FOUR PRINTS OF AN ELECTION. Plate I. (No. 6.)

ELECTION ENTERTAINMENT.

PL. LXIII. Hogarth del^t. D. B. Pyet sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row. [1754]

THIS engraving is a copy, reversed, from that which is described with the same title and date, No. 3285. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 7.

With the second title placed below the design, the engraver's name burnished out, this plate was used again, to illustrate "The Works of William Hogarth", London, 1839, vol. ii., where an impression faces p. 42.

$4\frac{1}{2} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, 1402. k. 25.

3291. FOUR PRINTS OF AN ELECTION. Plate I. (No. 7.)
An Election Entertainment.

THE ELECTION.—PL. I.

[After Hogarth.] *W. H. Worthington sc. Published by John Major, 50, Fleet Street, Jan^y. 1, 1831.* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3285. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression faces p. 50.

There is an impression of this plate taken before all letters, and on India paper.

$4\frac{3}{8} \times 3\frac{1}{8}$ in.

3292. FOUR PRINTS OF AN ELECTION. Plate I. (No. 8.)

THE ELECTION. PLATE I.

HUMOURS OF AN ELECTION ENTERTAINMENT.

Engraved by T. E. Nicholson, from the Original Picture by Hogarth.

Jones & Co. Temple of the Muses, Finsbury Square, London. [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3285. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 117.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 124.

$6 \times 4\frac{1}{2}$ in.

Brit. Mus. Library. 561. b. 28.

3293. FOUR PRINTS OF AN ELECTION. Plate I. (No. 9.)

Humours of an Election Entertainment.

[The Feast.]

[After Hogarth.] [1754]

THIS woodcut is a copy from the design described with the same title and date, No. 3285. It was prepared to illustrate "The Penny Magazine", 1835; an impression occurs on p. 13.

$7\frac{3}{4} \times 5\frac{7}{8}$ in.

Brit. Mus. Library. 2093. e.

3294. A GROUP OF FIGURES FROM "FOUR PRINTS OF AN ELECTION, Plate I." AN ELECTION ENTERTAINMENT.
H., No. 3285.

[After Hogarth, engraved by E. Riepenhausen.] [1754]

THIS print comprises the half-length figures of "1", the man who performs on the bass-viol, and, "2", of the woman who uses the violin, in the above-named

design; "3", the man who stoops over the table, and whose chin is pulled by his neighbour; the latter is "5", and has one of his hands on a bottle; likewise "4", the fat clergyman, who wipes his bare head, and "6", the torn portrait of the king which hangs on the wall.

This is one of a series of illustrative fragments of the works of Hogarth, and, above the design, marked "H."

$2 \times 3\frac{1}{2}$ in.

3295. A GROUP OF FIGURES FROM "FOUR PRINTS OF AN ELECTION, Plate I." AN ELECTION ENTERTAINMENT. I., No. 3285.

[After Hogarth, engraved by E. Riepenhausen.]

[1754]

THIS print comprises "1", the half-length figure of the man who pours "*GIN*" on the bare and wounded head of "2", the man with the stick, who drinks in the front of the above-named design; likewise the flag, with the inscription "*Give us our Eleven Days.*"

It is one of a series of illustrative fragments of Hogarth's works, and, above the design, marked "I."

$2 \times 3\frac{1}{2}$ in.

3296. A GROUP OF FIGURES FROM "FOUR PRINTS OF AN ELECTION. Plate I." AN ELECTION ENTERTAINMENT. K., No. 3285.

[After Hogarth, engraved by E. Riepenhausen.]

[1754]

THIS print comprises, "1", "2", "3", half-length figures of the men who, sitting on the further side of the dining-table in the above-named design, are laughing at the man who mocks his neighbour by making a mask with a napkin. Likewise "4", the mocker himself.

It is one of a series of illustrative fragments of Hogarth's works, and, above the design, marked "K."

$2 \times 3\frac{1}{2}$ in.

3297. A GROUP OF FIGURES FROM "FOUR PRINTS OF AN ELECTION, Plate I." AN ELECTION ENTERTAINMENT. M., No. 3285.

[After Hogarth, engraved by E. Riepenhausen.]

[1754]

THIS print comprises "1", "2", "3", "4", the persons who stand near the door of the room in the above-named design, being "2", the elector who hesitates about taking the bribe offered by "3", and "1", the wife of the former, who threatens her husband. Likewise "4", the little boy, who holding up one of his feet, appeals to his father by showing that his toes protrude from his shoe.

It is one of a series of illustrative fragments of Hogarth's works, and, above the design, marked "M."

$2 \times 3\frac{1}{2}$ in.

3298.

FOUR PRINTS OF AN ELECTION. Plate II. (No. 1.)

CANVASSING for VOTES. Plate II.

Painted by W. Hogarth, Engrav'd by C. Grignion. Published 20th. Feb^{ry}. 1757. As the Act directs. [1754]

THIS engraving shows a village street, near the outskirts of the place, with an inn on our right, and an alchouse on our left; in the mid-distance is a second inn and, beyond that, are a cottage, a rising ground with trees and divisions of fields; on the ridge is a village, with a church. The time appears to be summer afternoon, the village is styled Guzzledown, the nearest inn on our right is the "Royal Oak"; a signboard with a richly carved frame is suspended from a lofty post in front of the house, and painted with an oak tree, in the branches of which is a bust of Charles Stuart, afterwards Charles II., in a full-bottomed black wig; three royal crowns are placed near his head; under the branches of the tree two mounted soldiers of the Parliament are riding; part of the sign is obscured by a large show-cloth, or picture, on the foot of which is:—

"PUNCH CANDIDATE FOR GUZZLEDOWN."

On the cloth two subjects, divided horizontally near the middle, are painted; the upper picture represents the building in Whitehall which is called the "Horse Guards" and, on our left of that edifice, the much more ancient structure, now removed, which served as the Treasury. At the door of the former edifice, which is almost a fortress, stands a large four-wheeled waggon, like one of those used for carrying ammunition, and without horses. A stream of money pours from the central window, and descends to a large sack which stands in the road; the mouth of the sack is held open by a man in a cocked hat, two similarly-dressed men are placing a second sack, which is filled with money, in the waggon; a sentinel on duty before the Treasury looks on at these operations as if they did not concern him. The royal coach, followed by a troop of horse-guards, is about to pass under the central arch of the first-named building, but it is so low that the head of the coachman, in this the representative of his passengers,¹ is knocked off, the head appears detached and flying from his shoulders. The drum of the cupola in which the "Horse Guards Clock" is placed, has been, by a trifling alteration in its form, made to resemble a beer-barrel. Between the Horse Guards and the Treasury is a building with a scaffold before it; it is either in course of removal, or repair.

The lower division of the show-cloth displays the destiny and employment of the money which is taken from the Treasury in the upper picture. Punch, with his huge hump and belly, appears trundling a wheelbarrow with one hand while with the other hand he uses a wooden ladle to scatter the coins with which the barrow is filled. In the barrow are two bags of money respectively labelled "9000", and "7000". Three men, with their hats in their hands, eagerly meet Punch, and catch the coins he scatters; an old humpbacked woman wearing a steeple hat and an apron, and carrying a staff, holds out her hand for a bribe as she totters towards Punch.

¹ It is said that Ware, the architect who designed the "Horse Guards" building, on hearing that Hogarth had employed that edifice for a satirical purpose, and presuming the satire was levied at his architecture only, remarked that the painter must be a very stupid fellow, otherwise he would have made the coachman short, or represented him in the act of stooping, adding that by either means he might have been shown going safely under the arch.

At the foot of the sign-post stands a tall and plump gentleman, a candidate for the representation of the place, with his purse in his hand; he is looking up in conversation with two young ladies who lean from a balcony built above the inn door; a Jew pedlar has halted before the inn, and opened his pack on a bench. The candidate bids the ladies choose trinkets from the pack, one of them hesitates, the other points to the article she would have. The pedlar, a short, deformed man, stands bareheaded before his customers. A porter with a knot on his neck has just set down a load composed of two boxes strapped together. One of the boxes is inscribed "*—Punch's Theatre Royal Oak Yard*"; on the other box is "*S^r Your Vote & Interest—*". The kneeling porter offers to the candidate a letter addressed "*To Tim Partitool Esq.*"

The bar of the inn has a bow window which projects near the above described group; the sash being raised, two men are seen within, one of whom is eating without using a plate, and cutting a large piece of meat which stands before him; his neighbour has taken a whole chicken from a dish, and, without using a knife or a fork, gnaws the meat. At the inn door a seat has been formed of a portion of the carving from a ship's stern, or from her figure-head; the carving represents the British Lion devouring the French lily. Hogarth has shown the lion as toothless.¹ The buxom hostess of the inn has placed herself in the seat by the lion, and counts her earnings or savings into her lap; unobserved by her a soldier of the English guards watches this action from the doorway.

The inn in the distance has a crown painted on its signboard, which is inscribed "*THE EXCISE OFFICE*". A crowd of men have assembled before this inn with the intention of sacking it, they are armed with sticks; many stones are thrown at the windows; the landlord fires a blunderbuss at the crowd from the first floor; one of the assailants is wounded, and is supported by a neighbour. Another of the crowd, determined to destroy the sign of the "Crown," has bestriden the beam which supports it, and is busily sawing the beam, forgetting that he will fall when his labour is successful. His efforts are aided by two men, who, standing below, pull a rope thrown over the beam.

In front of the design is the principal group of figures, comprising a farmer, who has ridden to Guzzledown. He stands between the hosts of the "Crown" and the "Royal Oak", both of whom put coins in his hands, while each presents him with a card of invitation to dinner. The host of the "Royal Oak" whispers eagerly and confidentially in his ear, and puts in his palm the heavier bribe. On his card is "*Your Company t(o) Dine at the Royal Oak*". The other host, while he drops a single coin in the farmer's hand, presents him with a card, on which is "*Your Comp(any to) Dine at the Crown*".

The alehouse on our left of the foreground has the Exchequer board placed at the side of the doorway; over the doorway is a signboard with a painting of ships at sea, and the name (Por) "*TOBELLO*". A table stands in front of the alehouse door, at this two men are sitting, the village cobbler and barber; they have been discussing the particulars of the taking of Portobello, by Admiral Vernon.² The barber's basin, napkin, and hot water jug are on the ground, while the owner loiters to drink and argue; the cobbler has placed a pair of shoes beside him on the table, and, while he discusses the famous battle and smokes a pipe, neglects to deliver them to the owner. The barber sits on our left with a pot of beer on the table before him, on the pot is engraved the owner's name and address, "*John Hill at the Porto Bello*". By way of illustrating his argument the barber has broken from the stem of his pipe six pieces, which he has arranged crescent-wise on the table, each piece stands for a ship in the line of battle; he points to this arrangement with the stump of his pipe, and passionately addresses the cobbler. A bet

¹ See below, the description of the states of this plate.

² See "A Skit on Britain", No. 2423.

has been made by the men, and the cobbler has won the stakes, a few coins, which he is drawing towards him on the table. He sits without his coat, leans one elbow on the table, and clutches his pipe with one hand, while he deliberately and gravely blows smoke from its bowl; on his little finger hangs a tobacco stopper.

The "Poetical Description" referred to in the entry describing "Four Prints of an Election, Plate I," No. 3285, thus, at p. 217, and after, describes the more important parts of the design now in question:—

"Walk in, the only show in town;
Punch candidate for Guzzle-down!
There see the pile, in modern taste,
On top with tub-like turret grac'd!
Where the cramp'd entrance, like some shed,
Knocks off the Royal driver's head;
Lives there a Wit but what will cry,
'An arch so *low* is mighty *high*!'
See from the Treasury flows the gold,
To shew that those who're *bought* are *sold*!
Come, Perjury, meet it on the road,
'Tis all your own; a waggon-load."

* * * *

"Yet hush!—for see his Honour near;—
Truly, a pretty amorous leer;
The ladies both look pleasant too;
'Purchase some trinkets of the Jew.'
One points to what she'd have him buy;
The other casts a longing eye;
And Shylock, money-loving soul,
Impatient waits to touch the cole;
But here's a Porter; what's the news?—
Ha, ha, a load of billet-doux!
Humbly to sue th' Electors' favour,
With vows of Cato-like behaviour".

* * * *

"Ha, who stands here?—'Tis Farmer Rye,
A man of cunning, by the bye;
In times like these a mighty stirrer,—
Of some small interest in the Borough.
Which side? you ask—the question's well,
But more, as yet, than he can tell.
The *hosts* of either party try;
To both he casts a knowing eye.
'Sir, I'm commission'd by the' Squire ——
Your company they all desire;
My house contains near half the town—
'Tis just at hand, Sir;—'tis *The Crown*.
Then t'other cries, 'Sure I first spoke—
This inn is mine!—*The Royal Oak*—
Sir, here's his Honour's invitation;
The greatest Patriot in the Nation".
Which Party shall the Voter take,
Since both the same pretensions make?
The same?—sure not—for see each hand!
Aye, now he seems to understand:

The Crown-host fees him o'er his arm ;
 But t'other tips the stronger charm.
 One, two, three, four—the jobb is done—
 Troth, cunning *Fatty*, you have won," &c.

* * * * *
 "—— sits the Hostess fair,
 Counting her cash with earnest care ;
 While at the door the Grenadier
 Inspects her with a cunning leer ;
 As who should say, ' When we're alone,
 Some part of that should be my own ! "'
 * * * * *

"The Cobbler and the Barber there,
 That born to frown, and this to stare,
 Both positive, you need not doubt,
 Will argue till they both fall out.
 ' Well ', says the Tonsor, ' now we'll try,
 Who's in the right, yourself or I :
 One moment let your tongue be still,
 Or else by judg'd by *Johnny Hill* :¹
 Vernon he thought a glorious fellow,
 Which made him put up *Porto Bello*.²
 I'll teach you reason, if I can——
 I should though shave the Gentleman !
 But never mind it, let him wait ;——
 These bits of pipe the case shall state.'

' Drink ', cries the Cobbler, ' I'm a-dry ;
 Pshaw, d——n your nonsense, what care I ?
 I told you first, and all along,
 I'll lay this cole you're in the wrong ;
 I hope his Worship will excuse,
 I should, though, carry home his shoes ! '
 ' Well, well, ' the Barber makes reply,
 ' Election-time puts business by ;
 Only six ships our Admiral had ;
 A very slender force, egad ;
 What then ? our dumplings gave them sport :——
 Here stood one castle ; there the fort.'

' Sblood, ' cries the Cobbler, ' go to school,
 You half-learn'd, half-starv'd, silly fool !
 I tell you, Barber, 't is not true ;
 Sure I can see as much as you, '³
 But hark, what noise our ears assails !
 A distant, loud huzza, prevails ;
 Ha, ha, they're at their wonted sport ;
 That was a gun, by the report ;
 Behold the rabble at the Crown !
 ' D——n, d——n, th' Excise ; we'll have it down. ' ⁴
 And all the while, poor simple elves,
 They little think 't will crush themselves.", &c.

¹ That is, by the alehouse keeper, whose name is on the beer-pot.

² That is, take this name for the sign of his house.

³ The cobbler has but one eye.

⁴ For references to the Excise Scheme and its unpopularity, see " To the Honourable the South-Sea-Company ", No. 1904.

For the history of the pictures of the "Election" series, and an account of the publication of the prints from those works, see "Four Prints of an Election, Plate I.", No. 3285.

Below the design the following dedication is engraved:—

"To His Excellency St. Charles Hanbury Williams¹ Ambassador to the Court of Russia. This Plate is most humbly Inscrib'd By his most Obedient humble Servant. Will^m. Hogarth."

There are two states of this plate:—1, in which the effigy of the lion is furnished with teeth; 2, in which the teeth have been removed; this change was probably made as much with a satirical as a technical object; the work was darkened throughout in the second state.

There is likewise an impression from the engraved plate while unfinished, the shadows of the dress of the hostess being undeveloped, and other portions of the engraving incomplete. This impression was taken before the lettering was added above and below the design.

There are three impressions from the etching of this plate:—1, which was taken before the beams in the wall of the "Porto Bello", which is a half-timbered house, were etched; these timbers, the ground of the show-cloth, and the sky stand in white; the stones in the pavement are not toned, their outlines only being drawn. 2. In this state of the etching the beams have been etched, the signboard of the "Porto Bello" remains white, likewise the sky; the stones of the pavement have been toned with lines vanishing to our left. 3. In this state the clouds in the sky have been etched, likewise the ground of the show-cloth.

This plate, being much worn, was used again for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq., R.A."; London, no date (1751. d.)

$21\frac{1}{8} \times 13\frac{3}{4}$ in.

3299. FOUR PRINTS OF AN ELECTION. Plate II. (No. 2.) Canvassing for Votes.

2. [After Hogarth.] *Publish'd according to Act of Parliament 1766.*
Corbould & Dent Sculp [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3298. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 46.

It was used again for "Hogarth Illustrated", by John Ireland; London, 1791; vol. ii. (7854. ff.), facing p. 364.

$4\frac{3}{8} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, (Grenville) 2585.

3300. FOUR PRINTS OF AN ELECTION. Plate II. (No. 3.) Canvassing for Votes.

52. *W Hogarth pinx.* [Engraved by E. Riepenhausen.] [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3298. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., Göttingen; 1794-1816, in which volume it is No. 52.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "52." in the upper corner, on our right.

$11\frac{1}{8} \times 8\frac{3}{8}$ in.

Brit. Mus. Library, 788. g. 11.

¹ Sir C. Hanbury Williams, a well-known political satirist.

3301. FOUR PRINTS OF AN ELECTION. Plate II. (No. 4.)

CANVASSING FOR VOTES. PL. II.

Designed by W. Hogarth. Engraved by T. Cook. London Published by G. G. & J. Robinson Paternoster Row. February 1st. 1801. [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3298.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c.; "Now Re-Engraved by Thomas Cook"; London, 1806.
 $21\frac{1}{8} \times 15\frac{3}{4}$ in.

3302. FOUR PRINTS OF AN ELECTION. Plate II. (No. 5.)

CANVASSING FOR VOTES.

Plate II. Hogarth pinx^t. T. Cook sculp. Published by Longman, Hurst, Rees & Orme Jan^{ry}. 1. 1807. [1754]

THIS print is a copy from that which is described with the same title and date, No. 3298. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1808, vol. i., where an impression follows p. 258.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$7 \times 5\frac{1}{4}$ in.

3303. FOUR PRINTS OF AN ELECTION. Plate II. (No. 6.)

CANVASSING FOR VOTES.

PL LIX. Hogarth del^t. T. Clerk sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3298. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 13.

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 47.

$4\frac{3}{8} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, 1402. k. 24.

3304. FOUR PRINTS OF AN ELECTION. Plate II. (No. 7.)

Canvassing for Votes.

THE ELECTION.—PL. 2.

[After Hogarth.] W. H. Worthington. sc. Published by John Major, 50, Fleet Street, June 30, 1831. [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3298. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression faces p. 56.

$4\frac{3}{8} \times 3\frac{1}{8}$ in.

3305. FOUR PRINTS OF AN ELECTION. Plate II. (No. 8.)

THE ELECTION. PLATE 2.
CANVASSING FOR VOTES.

Engraved by T. E. Nicholson, from the Original Picture by Hogarth.

Jones & Co. Temple of the Muses, Finsbury Square London. [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3298. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 119.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 125.

$6\frac{1}{8} \times 4\frac{3}{4}$ in.

Brit. Mus. Library, 561. b. 28.

3306. FOUR PRINTS OF AN ELECTION. Plate II. (No. 9.)

The Election,—Canvassing for votes.

W. Hogarth, del F. W. Fairholt, F. S. A. sc. [1754]

THIS print is a copy from that which is described with the same title and date, No. 3298. It was prepared to illustrate "Caricature History of the Georges", by Mr. Thomas Wright, in which book it faces p. 183.

$5\frac{1}{4} \times 3\frac{3}{4}$ in.

Brit. Mus. Library, 9525. e.

3307. FOUR PRINTS OF AN ELECTION. Plate II. (No. 10.)
Canvassing for Votes.

THE ELECTION.—PLATE II.

[The Canvass.]

[After Hogarth.]

[1754]

THIS woodcut is a copy from the design described with the same title and date, No. 3298. It was prepared to illustrate "The Penny Magazine", 1835; an impression occurs on p. 29.

$7\frac{1}{8} \times 5\frac{3}{4}$ in.

Brit. Mus. Library, 2093. e.

3308.

A GROUP FROM "FOUR PRINTS OF AN ELECTION Plate. II."
No. 3298.

Canvassing for Votes.

[After Hogarth.] *Tom. 6, Pl. 341.*

[1754]

An engraving in outline, see "Groups of Figures from 'Industry and Idleness' Plates III., V., and VII.", No. 2924.

This print was prepared to illustrate "L'Art de Connaitre les Hommes par la Physionomie", par Gaspard Lavater; Paris, 1807, vol. vi., facing p. 240.

It shows the two men seated at the table on our left, in "Four Prints of an Election, Plate II.", see No. 3298; also the man with the flail in "Plate IV." of the same series, see No. 3318; three heads of men in the pit of the theatre in "The Laughing Audience", see No. 1949; the head of the woman with a baby seated on the steps in "Gin Lane", see No. 3136; the figures of the Idle 'Prentice and his companion in "Industry and Idleness", Plate III.; the heads of the former and the prostitute in "Plate V.", and the head of the rower in "Plate VII." of the same series.

$6\frac{7}{8} \times 6\frac{3}{8}$ in.

Brit. Mus. Library, 721. l. 6.

3309.

FOUR PRINTS OF AN ELECTION. Plate III. (No. 1.)

THE POLLING. Plate III.

Engrav'd by W. Hogarth & Le Cave Published 20 Feb^y. 1758. as the Act directs. [1754]

THIS engraving shows an election polling-booth set up in a meadow near the bank of a river; the stream is crossed by a stone bridge, over which a large procession of carriages, and men on foot, and on horseback is proceeding. A village, with its church, is on the further bank of the river, and seen above the bridge. A road is between the polling-booth and the stream. The coach of Britannia, who appears as a lady riding within the vehicle, is passing on this road, but the footman and coachman are absorbed in playing at cards while they sit on the box; accordingly Britannia pulls the check-string in vain, on finding that the fore-straps on which the body of the vehicle was suspended have broken, so that she must soon be overset. The careless coachman, in order to hold his cards, has placed the reins under his foot.

The polling-booth is raised from the ground, and higher than the heads of the persons who stand about it; the tops of staves carried by some of these persons appear in front of the design. The platform is approached by a flight of wooden steps.

In front of the booth two polling clerks are receiving the votes of electors; one of these clerks holds out the volume on which the customary oath should be taken by an old soldier who has lost one leg, a thigh, and both arms. By way of attesting his oath this voter has placed on the volume the hook which serves him for a right hand, and takes the oath with great seriousness. The words "*Milicia Bill*" appear near his coat pocket, not on a paper. The clerk, struck by what he considers the absurdity of a person so maimed taking an oath in that manner, laughs, and being afraid of the soldier, tries to hide his merriment by putting one hand before his mouth. Two lawyers, advocates of the opposing parties, the one a fat, the other a lean man, are energetically disputing about the validity of the oath when taken with the man's hook instead of his hand.

Another clerk is receiving the oath of a voter who seems to be not only impotent in body, but imbecile in mind. Wrapped in a dressing-gown, and having a bib pinned before his breast, this man, dribbling and goggling while he speaks, takes the oath, the words being recited for him by the assiduous clerk; he trifles with his fingers while he does this; his hair is cut like that of a child, showing that he has been imbecile from birth; he sits in a chair like that of an infant, and is retained there by a stick placed across the front of the seat. Leaning over the back of the chair, and whispering eagerly in the ear of the voter, is a stout, truculent-looking man in a laced cocked hat, on one of whose legs a manacle has

been placed. In his coat pocket is a paper, on which is, "*The 6th Letter to the ———¹ by that ———*".

A man, whose nose has disappeared, and with it some of his upper jaw, and who carries a tobacco-pipe between his lips, assists to bear up the steps of the booth a voter who is sick almost to death; this person is wrapped in a blanket and wears a nightcap, to the latter garment an election favour is pinned; it is inscribed "*TRUE BLUE*". The bearer, who appears to be kneeling, has passed his left hand in front of his burthen. The latter individual is likewise supported by another person, who has many large warts on his nose, and whose head is bound by a kerchief.

The next person ascending the steps is a blind gentleman with a bandage before his eyes, who is guided by means of a stick in one hand, while he rests the other hand on one of the shoulders of a boy who goes up the steps before him. The boy is heedless of his charge, and looks at the procession on the distant bridge. Another gentleman who, being lame, uses two crutches, is making the best of his way up the steps. Behind the sick voter, and on the further side of the platform, is a female ballad-seller, leaning over the rail of the platform, and speaking aloud while she holds out a broadside on which is a figure of a man hanging from a gallows. Beyond this woman is a group of men in cocked hats with election favours. These persons are talking and drinking spirits; one of them holds a bottle. In the middle of the group in the booth are two men, one of whom reads a ballad, like that carried by the woman, to his companion. In the background, within the booth, are two candidates seated in chairs. One of these has pushed back his wig while he scratches his head and reads a paper with attention. He seems to be suffering from the heat of the weather, drops of perspiration stand on his forehead. A constable or beadle, standing at one side of this candidate, has fallen asleep while leaning on a staff. The other candidate sits with his hands on the top of a walking-stick. He looks sideways with a stern and forcibly composed aspect. One of the crowd in the booth has drawn a caricature of this candidate; his neighbours look at the paper, and laugh at the sketch. Two flags are on the eaves of the booth.

The "Poetical Description", referred to in the entry describing "Four Prints of an Election, Plate I.", No. 3285, see this title, thus illustrates the more important parts of the design in question:—

"Swift, reverend wag, Ierne's pride,
Who lov'd the comic rein to guide,
Has told us, 'Gaolers, when they please,
Let out their flock, or rob for fees.'
From this sage hint, in needful cases,
The wights, who govern other places,
Let out their crew, for private ends,
Ergo, to serve themselves and friends.
Behold, here gloriously inclin'd,
The Sick and Lame, the Halt and Blind!
From Workhouse, Gaol, and Hospital,
Submit they come, true Patriots all!
But let's get nearer, while we stay:
Good Master Constable, make way!
'Hoi! keep the passage clear and fair;—
I'll break your shins!—stand backward there!
What! wou'd you let the Pollers come?'—
Reader, they think us so—but *mum*."

* * * *

¹ In full, see below, "The Sixth Letter to the People of England."

"Who'er has walk'd through Chelsea town,
Which Buns and Charity renown,
Has many a College Veteran seen,
With scar-seam'd face, and batter'd mein.
But here's a theme for future story!
Survey that Son of Mars before ye!
Was ever Pensioner like him?—
What, almost robb'd of every limb?
Only one arm, one leg, one thigh;
Gods! was that man design'd to die?
Inspect his antient, warlike face!
See, with what surly, manly grace,
He gives the Clerk to understand
His meaning, with his wooden hand!"

* * * *

"You think he seems of man but half,
But, witty Clerk, suppress your laugh;
His heart is in its usual place,
And that same hook may claw your face.
How learnedly that Lawyer pleads!

'A vote like this, Sir, ne'er succeeds;
The naked hand should touch the book;
Observe he 'as only got a hook.'
'Sir,' cries the other, 'that's his hand;
(Quibbles like you, I understand)
And be it either flesh or wood,
By Heavens, his vote is very good.'"

* * * *

"But please to turn your head about,
And find that Idiot's meaning out;
Dismiss the Whisperer from his chair,
'Tis quite illegal, quite unfair;
Though shackles on his legs are hung,
These shackles can't confine his tongue;
Methinks I hear him tell the Nisey,
'Be sure to vote as I advise ye;
My writings shew I'm always right,
The Nation sinks; we're ruin'd quite:
America's entirely lost;
The French invade our native coast;
Our ministers won't keep us free;—
You know all this as well as me.
All men of parts are out of place;
'T is mine, 't is many a wise man's case;
And though so Cato-like I write,
I ne'er shall get a farthing by 't.'"

* * * *

"But who comes here? Ha, one just dead,
Ravish'd from out th' Infirmary's bed;
Through racking follies sad and sick,
Yet to the cause he'll ever stick;
Tie the great favour on his cap,
And die *True Blue*, whate'er may hap."

* * * *

"Behold that wretch! whom Venus knows
Has in her revels lost his nose;
Still with that season'd Nurse he toys;
As erst indulges sensual joys;
Can drink, and crack a bawdy joke,
And still can quid, as well as smoke.
But, Nurse, don't smile so in his face;"

* * * *

"And mind your sick-charge better, pray;
Consider, if his faithful side
Should hear that in their cause he died,
They'd be so much enrag'd, I vow,
They'd punish you!—The Lord knows how.
Besides you take up too much room,
That boy-led Blind-man wants to come;
And 'scap'd from wars, and foreign clutches,
An Invalid's behind on crutches."

* * * *

"——— that Candidate;
Observe him on the hustings sit!
Fatigu'd, he sweats, or seems to sweat;
Scratching his pate, with shook-back wig,
And puffs, and blows, extremely big:
Perhaps that paper hints about
Votes, whose legality's a doubt;
And will by scrutiny be try'd,
Unless they're on the proper side."

* * * *

"The other would-be Member see!
Struck with his look, so fix'd and stout,
That Wag resolves to sketch it out;
Laughing, they view the pencil'd phiz.—
'T is very like him,—that it is.' &c.

For the history of the pictures from one of which this print is a transcript, see "Four Prints of an Election, Plate I.", No. 3285. See the same entry for an account of the publication of the series of prints. This print is dedicated:—

"To the Hon^{ble} S^r. Edward Walpole Knight of the Bath. This Plate is most humbly Inscrib'd—By his most Obedient humble Servant Will^m. Hogarth".

The man who whispers to the imbecile voter, and from whose pocket the inscribed paper projects, is said to be "Dr. Shebbeare,¹ who was put on the pillory, and confined in prison; not for writing in the cause of his country, but for printing and publishing the sixth letter to the people of England, in which he most impudently and audaciously abuses George the First, and the present royal family. The doctor frequently said in a public coffee house, that he would have a pillory, or a pension. In each of these points he was gratified; Lord Mansfield complimented him with the first, and Lord Bute rewarded him with the second. The honour he enjoyed long ago, the emolument, he died in the receipt of, a very few years since."; see "Hogarth Illustrated", by John Ireland; 1791, ii., p. 376. Dr. Shebbeare received sentence November 28, 1758, for publishing a libellous pamphlet entitled "A sixth Letter to the People of England";² he was

¹ See "The Treaty or Shabears Administration", No. 3608.

² This work was the last of a series with like titles, which had been preceded by "Letters on the English Nation". Shebbeare was a doctor in medicine, he wrote "Lydia", and "The Marriage Act", both novels, &c.

fined five pounds, condemned to stand in the pillory, December 5, at Charing Cross, to be imprisoned three years, and find security for his good behaviour for seven years. It would seem that the dedication was not placed on the etching of this plate. John Ireland, as above, iii., p. 353, stated that he had an etching of this work in which the book in the man's pocket was so much intersected with lines as not to admit the inscription without the strokes being burnished out. In this etching the blind voter had no bandage on his eyes. Other variations were noted by Ireland in this etching.

There are two states of this plate:—1. in which the words "*Milicia Bill*", on the coat of the maimed elector, are not engraved; 2. that which is above described.

This plate in the second state, having been much worn, was used for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq., R.A."; London, no date (1751. d.)

$18\frac{5}{8} \times 13\frac{3}{4}$ in.

3310. FOUR PRINTS OF AN ELECTION. Plate III. (No. 2.) The Polling.

3 [After Hogarth.] *Publish'd according to Act of Parliament 1766. Corbould & Dent Sculp* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3309. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 46.

It was used again for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854. ff.), facing p. 364.

$4\frac{3}{8} \times 3\frac{1}{4}$ in.

Brit. Mus. Library, (Grenville) 2585.

3311. FOUR PRINTS OF AN ELECTION. Plate III. (No. 3.) The Polling

53 *W. Hogarth inv & pinx. R(iepenhausen). f.* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3309. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c.; Göttingen, 1794-1816; in this volume it is No. 53.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and the presence of the number "53", in the upper corner, on our right.

$11\frac{3}{8} \times 8\frac{3}{8}$ in.

Brit. Mus. Library, 788. g. 11.

3312. FOUR PRINTS OF AN ELECTION. Plate III. (No. 4.) THE POLLING. PL. III.

Designed by W. Hogarth. Engraved by T. Cook London Published by G. G. & J. Robinson Paternoster Row April 1st 1801. [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3309.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

$21\frac{1}{8} \times 16$ in.

3313. FOUR PRINTS OF AN ELECTION. Plate III. (No. 5.)
The Polling.

POLLING AT THE HUSTINGS.

*Pl. III. Hogarth pinx. T. Cook sculp^t. Published by Longman, Hurst
Rees, & Orme, Jan^y. 1st. 1808.* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3309. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1808, vol. i., where an impression follows p. 258.

With the addition of "Proof Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$6\frac{5}{8} \times 4\frac{7}{8}$ in.

3314. FOUR PRINTS OF AN ELECTION. Plate III. (No. 6.)

THE POLLING.

*PL. LX. Hogarth del^t. T. Clerk sculp^t London Published as the Act
directs by Robert Scholey 46 Paternoster Row.* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3309. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 15.

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 50.

$4\frac{3}{8} \times 3\frac{1}{4}$ in.

Brit. Mus. Library, 1402. k. 25.

3315. FOUR PRINTS OF AN ELECTION. Plate III. (No. 7.)

The Polling.

THE ELECTION. PL. 3.

[After Hogarth.] *W. H. Worthington, sc. Published by John Major, 50,
Fleet Street, March 31, 1831.* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3309. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression faces p. 60.

$4\frac{3}{8} \times 3\frac{1}{8}$ in.

3316. FOUR PRINTS OF AN ELECTION. Plate III. (No. 8.)

THE ELECTION. PLATE 3.

THE POLLING.

Engraved by G. Presbury, from the original Picture by Hogarth.

Jones & C^o. Temple of the Muses, Finsbury Square, London.

[1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3309. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 121.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 126.

$6\frac{1}{8} \times 4\frac{3}{4}$ in.

Brit. Mus. Library, 561. b. 28.

3317. FOUR PRINTS OF AN ELECTION. Plate III. (No. 9.)

THE ELECTION.—PLATE III.

[The Polling.]

[After Hogarth.]

[1754]

THIS woodcut is a copy from the design described with the same title and date, No. 3309. It was prepared to illustrate "The Penny Magazine", 1835; an impression occurs on p. 113.

$7\frac{1}{8} \times 3\frac{1}{4}$ in.

Brit. Mus. Library, 2093. c.

3318.

FOUR PRINTS OF AN ELECTION. Plate IV. (No. 1.)

CHAIRING THE MEMBERS. Plate 4.

Engrav'd by W. Hogarth & F. Aviline. Publish'd 1st Jan'y. 1758 as the Act directs

[1754]

THE scene of this engraving is a street in a country town, apparently in its outskirts where the way is carried over a brook by a small low brick arch. The road passes by the side of the stream, between it and the wall of the church; on the tower of this edifice is a sundial bearing the allusive motto "*WE MUST*". In the distance is a town-hall, with a belfry on the roof; the pediment contains the royal arms. On our right are two houses, one of which appears to have been recently demolished; it is said Hogarth intended we should understand that this house had been wrecked by a mob rioting in election-time. The other house is complete, and its occupant seems to be flourishing, as three cooks bearing dishes for a dinner are about to enter by the street door. The leading cook is a very meagre Frenchman, in a cap, who wears his hair at great length hanging down his back and tied with a riband, like an election favour; he bears a covered dish with great solemnity, and has a knife stuck in his girdle. The second cook seems to be an Englishman, the third is a prodigiously fat woman. The topmost window of the house is open, within it appears a hand of a man writing at a desk; a sheet of parchment having a pendent seal, and inscribed "*INDENTURE*", lies on the sill of the window, and shows that this is the residence of a lawyer. The room on the first floor is crowded with men, some of whom are in earnest conversation about the failure of their party in the election. One of these persons, a peer, wears the riband of an order of knighthood. Three men thrust their bodies out of the window in order to see the procession of voters and enjoy the impending fall of one of the successful members, who is carried past in triumph.

At the moment of the design the head of the triumphal procession is passing between the gate of the churchyard and the stream. A blind and bearded fiddler, stamping to the time of his instrument, and using it energetically while singing and laughing, leads the mob. The next group is formed about a ragged donkey with panniers, which has stopped in its walk to pick up food in the road; the animal's master, who bestrides its back, and is a brutal ruffian in

appearance, pulls the rein, and beats the beast, while cursing its obstinacy. A wooden-legged man, probably a sailor who is by profession a bear-leader, has quarrelled with a countryman; they fight, the latter being armed with a flail, the former with a strong cudgel; he is standing on the lower ground, close to the edge of the stream and much below his antagonist, who is on the road itself above the brick arch. The sailor holds his bear by a chain; the bear on approaching the side of the loitering ass has discovered that its panniers contain garbage, and has taken the opportunity of plundering them. A monkey dressed like a soldier, and having a carbine slung at its back, rides on the bear's shoulders, and clings fast to its collar; at this moment the carbine goes off, adding to the general uproar.

The flail of the countryman, while the bearer swings it backwards in order to strike his adversary, connects this group with that which is next in order. The latter consists of the one of the candidates, a very stout gentleman, who is borne aloft in a chair by four strong men. The end of the flail strikes the head of one of the bearers, and causes him to stagger, so that the candidate, terrified and in danger of falling, clutches the arms of the chair, his hat flies from his head while he reels. A young lady, who is related to this candidate, has come to the churchyard wall in order to view the procession; seeing the danger of her relative she suddenly faints; one of her attendants, an old woman, applies a smelling-bottle to her mistress's nostrils; another servant, a negress, in a white turban, supports the lady. Two chimney sweeps have mounted the wall of the churchyard and placed a skull and cross-bones on the summit of one of the gate piers. One of the boys has set a pair of gingerbread spectacles astride of the nose of the skull, and laughs gleefully at the effect. Both sweeps wear election favours in their caps.

The countryman has charge of a sow and her litter; the little pigs, bewildered in the uproar, run across the road, one of them has fallen into the brook, others are about to follow. The sow, pursuing them, has rushed between the feet of a woman and overthrown her, her legs and tumbled petticoats are seen behind the countryman. A wild goose flies in the air over the head of the falling candidate.

The electors of the triumphant party follow the candidate, shouting and waving their hats and sticks. A hat, with a favour, is borne on a pole, being the Hat of Liberty. Among those who rejoice is a tailor, who has left his shop in order to join the procession; his scissors hang at his girdle, a hank of thread is across his shoulders. His wife, detecting his idleness, has followed him with a stick in her hand, and is now beating him; he stops and shields his face with one arm. Two men carry a barrel of beer on a handbarrow; another barrel has been set open in the street for public use, a pewter measure stands by the side of it; a man, finding the barrel nearly empty, has turned it on one side, and kneels, his body half concealed within, while he drinks the dregs. Some of the men in the procession carry butchers' cleavers and marrow-bones, which they strike together. One of the crowd has a flag, on which is "*TRUE BLUE*".

Following the last of the groups is the second candidate, his shadow only is distinguishable on the side of the town-hall. In the foreground, on our extreme right, and leaning against a milestone, is a soldier with an election favour in his hat; his body has been stripped to the skin, probably while fighting, and he now stops in putting on his shirt in order to refresh himself with a new quid of tobacco from a paper which he holds, on the paper is "*—s best*".¹ On the milestone is "*XIX miles from London*." On the bank of the stream lies a broken sabre.

¹ Probably the whole of this inscription would be "Kirton's best"; see "Four Prints of an Election, Plate I.", No. 3285.

The "Poetical Description" referred to in the entry describing "Four Prints of an Election, Plate I.", No. 3285, thus illustrates the more important parts of the design now in question :—

"Minerva's sacred bird's an owl;
Our Candidate's, behold, a fowl!¹
From which we readily suppose
(As now his generous Honour's chose)
His voice he'll in the Senate use;
And cackle, cackle, like — a goose.

But, hark ye! you who bear this load
Of Patriot Worth along the road,
Methinks you make his Honour lean;
Be careful, Sirs!—Zounds! what d'ye mean?
Off flies his hat, back leans his chair,
And dread of falling makes him stare.
His Lady, fond to see him ride,
With Nurse and Black-moor at her side,
In Church-yard stands to view the sight,
And at his danger's in a fright.

"Alack, alack, she faints away!"
"The hartshorn, *Ora*——quick, I say!"
See, at you house th' opposing Party
Enjoy the joke, with laughter hearty!
"Well done, my boys—now let him fall;
Here's gin and porter for you all!"

But let's find whence this came about:
Ha, lo, that thresher bold and stout!
How, like a Hero, void of dread,
He aims to crack that Sailor's head!
While, with the purchase of the stroke,
Behind, the bearer's pate is broke:
The Sailor too resolves to drub,
Wrathful he sways the ponderous club;
Who to stir up his rage shall dare?
He'll fight for ever—for his *Bear*".

* * * * *

"A cannon-ball took off his leg;
What then? He scorns, like some, to beg:
That muzzled Beast is taught to dance,
That Ape to ape the beaux of France;
The country folks admire the sport,
And small collections pay him for't.
Sailors and Soldiers ne'er agree;—
There's difference 'twixt the Land and Sea:
He, willing not a jest shall 'scape,
In uniform riggs out his *Ape*:—
From which we reasonably infer
An Ape may be an Officer.

But, hey-day; more disasters still?
Turn quick thy head, bold sailor *Will*.
In vain that fellow, on his Ass,
Attempts to Hogs at home to pass,

¹ This refers to the goose flying over the candidate's head.

The hungry Bear, who thinks no crime
 To feast on guts at any time,
 Arrests the garbage in the tub,
 And with his snout begins to grub.
 Pray is it friendly, honest Brother,
 That one Ass thus should ride another ?
 The Beast seems wearied with his toil,
 And, like the Bear, would munch awhile.
 The good wife thought that every pig
 Should in the wash, then coming, swig ;
 And went industriously to find
 Her family of the hoggish kind ;
 But, oh, unhappy fate to tell !
 Behind the Thresher down she fell : ”

* * * *

——” did that Bear know he’d be beat,
 Would he from out that firkin eat ?
 The Ass’s rider lifts his stick ;
 “ Take out your nose, old Bruin, quick ! ”
 A grin of vengeance arms his face,
 Presaging torture, and disgrace.
 The Ape, who dearly loves to ride
 On Bruin’s back, in martial pride,
 Dejected at the sad occasion,
 Looks up, with soft commiseration ;
 As if to speak, “ Oh, spare my friend !
 Avert that blow you now intend ! ”
 ’Tis complaisant, good-natur’d too ;——
 Much more than many Apes would do.”

The text describes the sweeps, ape, fiddler, and soldier, and continues :—

“ There’s somewhat savoury in the wind——
 Those Courtiers,¹ Friend, have not yet din’d ;
 Their true Ally, old grave *Puzzle-cause*,
 A man right learn’d in the Laws,
 (Whose meagre Clerk below can’t venture,
 And wishes damn’d the long indenture),
 As custom bids, prepares the dinner,
 For, though they’ve lost, yet he’s the winner.

See, the domestic Train appear !
 Old England bringing up the rear !
 Curse on their stomachs, who can’t brook
 Good English fare, from English cook !
 Observe lank Monsieur, in amaze,
 Upon the valiant soldier gaze !
 “ Morbleu ! you love de fight, ve see,
 But dat is no de dish for ve.”

Behold, above, that Azure Garter——
 Look, now he whispers, like a tartar ;
 By button fast he holds the other
 The lost Election makes a pother.

¹ That is, the defeated party in the election, the candidates respectively represent the “Country Party” and that of the “Court”.

" All this parade is idle stuff——
 We know our interest well enough——
 We still support what we espouse ;
 We'll bring the matter in the *House*."

The text continues with notes on the mob, the tailor, and his wife, and concludes with a reference to Hogarth's " Gate of Calais."

For the history of the pictures from one of which this print is a transcript, see " Four Prints of an Election, Plate I.", as above. See the same entry for an account of the publication of the series of prints. This engraving is dedicated:—

" To the Hon^{ble}. George Hay, one of The Lords Commissioners of the ADMIRALTY, &c. &c. This Plate is most humbly Inscr^{ib'd} By his most Obedient humble Servant, Will^m Hogarth."

The newly-elected member of Parliament is said to have been intended for George Bubb Doddington, afterwards Lord Melcombe-Regis, see " The Frontispiece to ' A Collection of State Flowers '", No. 2025.

There are two states of this plate:—1, taken before the word " Indenture " was added to the paper at the window, in this state the sun-dial bears no shadow. 2, described above; in this the before-mentioned inscription has been added, likewise the shadow on the dial. The flash from the gun was lengthened in the second state, and leaves were added to the branches of a tree which were bare at first.

This plate, in the second state, having been much worn, was used for " The Works of William Hogarth, from the original plates restored by James Heath ", Esq., R.A.; London, no date (1751. d.)

$18\frac{1}{8} \times 13\frac{3}{4}$ in.

3319. FOUR PRINTS OF AN ELECTION. Plate IV. (No. 2.) Chairing the Members.

4 [After Hogarth.] *Publish'd according to Act of Parliament 1766. Corbould & Dent Sculp.* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3318. It was prepared to illustrate " Hogarth Moralized ", by the Rev. J. Trusler; London, 1768, on p. 50.

It was used again for " Hogarth Illustrated ", by John Ireland; London, 1791; vol. ii. (7854. ff.), facing p. 379.

$4\frac{1}{2} \times 3\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 2585.

3320. FOUR PRINTS OF AN ELECTION. Plate IV. (No. 3.) Chairing the Members.

54 *W. Hogarth inv. R(iepenhausen) . . f.* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3318. It was prepared to illustrate G. C. Lichtenberg's " Erklärung der Hogarthischen ", Göttingen; 1794-1816, in which volume it is No. 54.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number " 54 " in the upper corner, on the right.

$11\frac{1}{4} \times 8\frac{1}{4}$ in.

Brit. Mus. Library, 788. g. 11.

3321. FOUR PRINTS OF AN ELECTION. Plate IV. (No. 4.)
Chairing the Members.

THE CHAIRING. PL. III.

*Design'd by W. Hogarth. Engrav'd by T. Cook. London. Published by
G. & J. Robinson Paternoster Row August 1st. 1801.* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3318.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

$21\frac{1}{4} \times 16$ in.

3322. FOUR PRINTS OF AN ELECTION. Plate IV. (No. 5.)
The Chairing.

CHAIRING THE MEMBERS.

*Pl. IV. Hogarth pinx'. T. Cook sculp'. Published by Longman, Hurst,
Rees & Orme, May 1st. 1807.* [1754]

THIS engraving is a copy, reversed, from that which is described with the same title and date, No. 3318. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1808, vol. i., where an impression faces p. 259.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$7 \times 5\frac{1}{4}$ in.

3323. FOUR PRINTS OF AN ELECTION. Plate IV. (No. 6.)
Chairing the Members.

THE CHAIRING.

*PL. LXI. Hogarth del'. T. Clerk Sculp' Edin. London Published as the Act
directs by Robert Scholey, 46 Paternoster Row* [1754]

THIS engraving is a copy, reversed, from that which is described with the same title and date, No. 3318. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., and here an impression faces p. 19.

With the second title placed below the design, the engraver's name burnished out, this plate was used again, for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 53.

$4\frac{1}{4} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, 1402. k. 25.

3324. FOUR PRINTS OF AN ELECTION. Plate IV. (No. 7.)
Chairing the Members.

THE ELECTION.—PL. 4.

[After Hogarth.] *W. H. Worthington, sc. Published by John Major,
50, Fleet Street, Sept. 1, 1831.* [1754]

THIS engraving is a copy from that which is described with the same title and date, No. 3318. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression faces p. 64.

$4\frac{3}{8} \times 3\frac{1}{8}$ in.

3325. FOUR PRINTS OF AN ELECTION. Plate IV. (No. 8.)

THE ELECTION. PLATE 4.

CHAIRING THE MEMBER.

*Engraved by T. E. Nicholson, from the Original Picture by
Hogarth.*

Jones & Co., Temple of the Muses, Finsbury Square, London. [1754]

THIS engraving is a copy, reversed, from that which is described with the same title and date, No. 3318. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 123.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855 l.). An impression faces p. 127.

$6\frac{1}{4} \times 4\frac{3}{4}$ in.

Brit. Mus. Library, 561. b. 28.

3326. FOUR PRINTS OF AN ELECTION. Plate IV. (No. 9.)

The Election.—Plate IV.

[Chairing the Members.]

[1754]

THIS woodcut is a copy from the design described with the same title and date, No. 3318. It was prepared to illustrate "The Penny Magazine", 1835; an impression occurs on p. 143.

$7\frac{7}{8} \times 5\frac{3}{4}$ in.

Brit. Mus. Library, 2093. e.

3327. A FIGURE FROM "FOUR PRINTS OF AN ELECTION,
Plate IV."

Chairing the Members.

Tom 6. Pl. 341.

[After Hogarth.]

[1754]

THIS print was prepared to illustrate "L'Art de connaitre les Hommes par la Physionomie", par Gaspard Lavater; Paris, 1807, vol. vi., facing p. 240.

See "Groups from 'Industry and Idleness, Plates III., V., and VII.'" No. 2924.

It shows the man with the flail, and the pig.

$6\frac{7}{8} \times 6\frac{1}{8}$ in.

Brit. Mus. Library, 721. l. 6.

3328.

A Satirical illustration of "Memoires of the last ten Years of the Reign of George the Second;" by Horace Walpole, third Earl of Orford.

Lord Orford's Memoires

Mr. Pelham.

Bentley pinx' Thompson sculp

[1754]

THIS engraving comprises a bust portrait of Mr. Henry Pelham, in three-quarters view to our right, the eyes nearly to the front, and looking down. Behind, is a horse; below, a female figure sleeps, overshadowed by poppies. This is the "hydra Faction," as described in the "Explanation of the Plates", comprised in vol. i. of the "Memoires", as above.

For Mr. Henry Pelham see "Modern Characters", No: 2829.

6 x 6½ in.

Brit. Mus. Library, 91. f. 2.

3329.

An attempt to assign the Cause of the late most DREADFUL EARTHQUAKE & Fiery Irruption at LISBON Or Suppression of Superstition & Idolatry & Persecution for Conscience sake the most probable means of averting National Calamities.

Publish'd according to Act of Parliam' Nov' 29th, 1755 by T. Kitchin at the Star opposite Ely Gate Holborn Hill London, Price 6^d. [Nov. 29, 1755]

THIS engraving represents a Protestant clergyman displaying to the King of Portugal a picture of an "Auto da Fé or the Annual Burning of Hereticks at Lisbon"; the sacrifice is represented as happening before the king and queen seated in a state box, and a large party of nobility in another state box. The king, who is placed in the foreground, addresses the clergyman, and being much dejected, asks him,—"*Since you are become an Advocate for Religious Liberty. Tell me what I must do to Avert the Repetition of the Divine displeasure*". The clergyman, pointing to the picture, answers,—"*May it please your Majesty to suppress and Abolish that Infernal Tribunal of the Inquisition & then you may hope for the Divine protection and Blessing*". In the distance the houses and churches of Lisbon are represented as tumbling down, flames are bursting out among them, the people running in frantic terror. Beneath the design, a further explanation of the subject, is the following:—

"The Protestant Divine's Address to the K—g of P—l on Occasion of the late-dreadful Earthquake at Lisbon.

"O Prince! with royal Pow'r endu'd, design'd
To be a Source of Blessings to Mankind,
Were not thine Ear to priestly Councils giv'n,
Priests, by enthusiastick Fury driv'n.
Think why descends from Heav'n this Judgment down,
Why shakes the Earth? why sinks the guilty Town?
This Recompence that cruel scene requires,
Those tort'ring Engines those consuming Fires;
Ten Thousand Martyr's Blood for Vengeance calls
And Ruin stalks around thy destin'd Walls:

For this, for this, vindictive Pow'rs attend,
 The Ocean rushes and the Mountains rend;
 Woud'st thou that Heav'n these grievous Wound shou'd heal?
 Quench, quench the Flames of persecuting Zeal,
 Open those Prison Doors, set Conscience free,
 And joyn the glorious Cause of Truth & Liberty."

That quarter of Lisbon in which the English chiefly lived and had their warehouses, suffered less from the earthquake than any other part of the city; most of the English merchants had, with their families, gone to their country houses, in order to avoid insult from the Portuguese populace during the celebration of the Auto da Fé, which was appointed for the day of the catastrophe.

$10\frac{7}{8} \times 7\frac{1}{8}$ in.

3330.

A Goose of old did save a state, &c.

Publish as the act Directs. Price 6^d.

[November, 1755]

AN engraving. At a table are seated George II., as a lion, and Mr. Fox, as a fox and Secretary of State. The Duke of Newcastle, as a goose, is hanging at the back of Fox's chair; the latter is chuckling, and saying,—"*How say you Sirs, does not y^e Business wear a Luckey Face.*" Before the table stands the Hanoverian Horse.

Below the design these verses are engraved:—

" A Goose of Old did save a State
 It was not so with Goose of late
 For Passive Goose, let Foes deride
 And Factious Partys did divide
 But now since F * * has chang'd y^e Scene
 And Goose Inactive now is Seen
 We hope true Courage will advance
 And once more Crush y^e Pride of France."

Resentment was strongly roused in England against France on account of alleged encroachments in America, but the king trembled for Hanover. For the protection of his continental dominions he made treaties in which the Duke of Newcastle acquiesced. As these engagements involved subsidies, the signature of the chief of the Treasury was necessary; this Mr. Legge refused, and the duke felt that he alone could not allay the storm which would rage when this subject was considered in the House of Commons. He sought the assistance of Mr. Pitt, but in vain. He turned to Fox, who was more pliant, defended the treaties, and was made Secretary of State. On this, the Earl of Chesterfield remarked:—"The Duke of Newcastle had turned out every body else, and now he has turned out himself."

The design expresses that the petition of the Hanoverian Horse is heard, and it was expected that the vigour of Fox would remedy the rashness of Newcastle, and that war would be prosecuted in America and Europe with true courage.

For Mr. Fox (Lord Holland), see "The French King in a Sweat", No. 3691. For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850. For Legge, see "Patriotism rewarded", No. 3590. For the Earl of Chesterfield, see "The Motion", No. 2478; "The Motion" No. 2479; "The Political Libertines", No. 2490; "What's all This!", No. 2495; "A Political Battle Royal", No. 2581; "The H——r Bubble", No. 2589; "The Ghost of a

D—h—s", &c., No. 2786; "Leap-frog!", No. 2819; "The Orator Versus Culloden", No. 2836; "The Noble Game of Bob Cherry", No. 2850.

It is probable that this print, from which the proper title has been cropped, was published as "The Council of Brutes."

$8\frac{3}{4} \times 6\frac{1}{4}$ in.

333I.

BRITAIN'S RIGHTS maintained; or *FRENCH AMBITION* dismantled. *Address to the Laudable Societys of ANTI-GALLI-CANS, The generous Promoters of British Arts & Manufactories. By their most Sincere Well wisher, and truly devoted Humble Servant A Lover of his Country*

L. Boitard Inv^d Publish^d According to Act of Parliament August 11th 1755.
[1755]

AN engraving. "Britannia", standing upright, holding the staff and Cap of Liberty, addresses "Mars" and "Neptune" as the representatives of Britons,—"*Your Conquering Arms declare high Heaven is pleas'd, And sanctifies The Justice of your Cause. Maintain your Rights; Be Britons, and be Brave.*" At her side is the British Lion growling at the French Cock, which is hastening away, and crying, "*PECCAVI!*". The lion threatens,—"*I'll pluck your Feathers for you in plain English*", and plants his paw on a heap of feathers already plucked from the bird; these are inscribed,—"*Niagara*", "*Port du non ville*", "*OHIO*", "*QUEBEC*", "*Crown Point*", "*Fort St. Johns*", "*Beau Sejour*". Mars, with his sword, is cutting from the robes of France, which represent a map of North America, all her American provinces south of the Ohio, and declaring,—"*This for the Honour of the British Sword, Drawn by my Lawfull and much injured Son.*" Neptune has likewise seized her robe, and is threatening North America with his trident, saying,—"*This for the Honour of The British Flag, conducted by the Nobly-Spirited Anson.*" The dejected "*Genius of France*" laments,—"*Ave Maria, que ferons Nous! after our Massacres, and Persecutions, Must Heretics possess this promis'd Land, which we so piously have call'd our Own!*" "*Mons' Le Politiciene*", biting his hat, and having a rope suspended over him, says,—"*Jarni bleu! if our Fleet had not been lost in a Fog, we shou'd have Trompé Les foutes Angloises out of tout L'Amerique Septentrional.*" "*Jack Tar*", patting the Frenchman on the shoulder, says,—"*Hark ye Mounseer! was that your Map of North America,! what a vast tract of Land you had! pity the Right Owner should take it from you.*" An American Indian boy jeers at the Gallic Cock, crying,—"*pretty Bird, How will you get Home again*", having been so well plucked by the British Lion.

In the background, at one side, are sailors dancing round a column surmounted with the royal arms irradiated, and decorated with wreaths, enclosing, "*GEO II*", "*Porto Bello*", "*Payta Lima Fleet*", "*S^t. Jago, Fort Lewis*", "*Cape Breton &c.*"

At the other side is a falling star, inscribed "*Universal Monarchy—ha! ha! ha!*".

Admiral Boscawen was sent with a fleet to Newfoundland, and a few days after his arrival the French fleet appeared there under M. Bois de la Mothe. Thick fogs prevented the armaments from meeting. Part of the French squadron escaped up the St. Lawrence, part got into the river through the straits of Belle Isle, a way not before used by ships of the line. Lord Anson was at this time First Lord of the Admiralty.

Captain Howe, in the "*Dunkirk*", and Captain Andrews, in the "*Defiance*", took the "*Alcide*" and "*Lys*", see "*British Resentment*", No. 3332; the "*Defiance*" fought, May 3, 1774, off Cape Finisterre, in Anson's victory, and under Captain Baird, took part in the battle of Quiberon Bay, Nov.

20, 1759, and under Captain Andrews, who was killed, in Byng's action; see "The New Art of War," No. 3354.

This print was published in August, 1755; see "The Gentleman's Magazine", p. 383.

$12\frac{7}{8} \times 8\frac{1}{8}$ in.

3332.

BRITISH RESENTMENT, or the FRENCH fairly COOPT at Louisbourg.

Printed for T. Bowles in St Pauls Church Yard, & Jn^o Bowles & Son, in Cornhil.

L. Boitard Inv^t et Delin. Publish'd according to Act of Parliament 25 Sep^r 1755. J. June Sculp. [1755]

IN this engraving "1", Britannia, seated on a throne inscribed,—"*NEMO ME IMPUNE LACESSIT*", attends to the complaints of injured Americans, and affords them protection. Neptune and Mars, "2", standing near, join hands in their defence. The British Lion, "3", on the other side, plants his paws on a map, marked,—"*OHIO*", "*VIRGINIA*", "*NOVA SCOTIA*", intending to protect those provinces from invasion. Above, the British arms, "4", eclipse those of France. A British sailor "5", in the foreground, indicates the eclipse to a Frenchman, and jeers him with being trapped by his own schemes. Another sailor, "6", encouraged by a soldier, squeezes the Gallic Cock by the throat, and makes it disgorge the French "usurpations" in America, *i.e.*, "*ST. JOHN'S FORT*", "*CROWN POINT*", "*NIAGARA*", "*NIAGARA FORT*", "*BEAUSEJOUR*", and "*OHIO*", to the great dismay of a third Frenchman. A fourth Frenchman, "7", is alarmed at a cannon which is inscribed,—"*11*", and "*Open thou my Mouth and my Voice shall sound thy Praise.*" At his feet is an English Rose, "8", erect; near this the French Lily is drooping. A gang of sailors, "9", exult at the sight of a party of Frenchmen shut up in a coop which is inscribed,—"*LOUISBOURG 1755*," and,—"*HONI SOIT QUI MAL Y PENSE*". A Frenchman, "10", in a boat, is cast down "*NIAGARA FALL*". A pyramid, "12", is inscribed,—"*IN THE YEAR 1755. BRITISH RESENTMENT was commenced BY THE BRAVE CAPT HOW in the DUNKIRK under y^e Command OF THE GALLANT ADMIRAL BOSCAWEN*", and "*LOUISBOURG BLOCKT UP*".

Below the design the following explanatory reference table is engraved:—
 "1 Britannia attending to the complaints of her injured Americans, receives them into her protection. 2 Neptune & Mars unite in their defence. 3 The British Lion keeping his dominions under his paw, safe from invaders. 4 The British Arms eclipsing those of France. 5 A British Sailor pointing to the eclipse, & leering at a French Politician trapt by his own Schemes. 6 An English Saylor encouraged by a Soldier, Squeezes the Gallic Cock by the throat, & makes him disgorge the French usurpations in America. 7 A French Political Schemer beholds the operation with grief and Confusion. 8 The English Rose erect, the French Lilly drooping. 9 A gang of brave Saylor exulting at the Starving French coopt up. 10 The French overset at the fall of Niagara. 11 Cromwell's device. 12 A Monument due to real Merit."

The inscription on the cannon, "11", styled "Cromwell's device", occurs in "The European Race Heat II^d.", No. 2415, and "The Present State of Little Britain", No. 2335*.

The English fleet under Admiral Boscawen, and the French fleet under Admiral De la Mothe, arrived off Newfoundland nearly at the same time, but in consequence of dense fogs saw little of each other. On June 10, 1755, in the morning, three or four French ships were perceived, when Captain Howe in the "*Dunkirk*" laid himself alongside the sternmost vessel; he was joined by the

"*Defiance*", both being 60 gun ships, and after a smart action they captured the "*Alcide*", 64 guns, 480 men, and the "*Lys*", mounted with 22 guns. For details see "*The Gentleman's Magazine*", 1755, pp. 330-1.

The French navy being thus crippled and held in check, Louisbourg was in effect blockaded, and suffered much from want of provisions. The falling of the boat down the Niagara cataract alludes to the expected result of the expedition which had been sent against the forts in that district.

The allusions to conquests in this and other prints of the period were founded on reports which were not always correct.

$12\frac{7}{8} \times 7\frac{3}{4}$ in.

3333.

BRITANNIA'S PRECAUTION.

I. M. Inven' & Excud^t.

Publish'd according to Act of Parliament December 15th, 1755. [1755]

THIS engraving gives a general symbolical view of the state of affairs at this period, having no reference to a particular event. The French Cock is represented in a cavern with Envy and Malice, plotting mischief to England, and attracting the indignant attention of the British Lion. Jove is seated in a splendid temple; Mars, Minerva, Neptune, and Mercury are standing without; Vulcan is in front at some distance, his Cyclops work in a cave near him. Little genii amuse themselves with scientific instruments. In the distance the sea is crowded with shipping.

Below the design the following is engraved:—

"When Ambitious France, who with Envy & Malice, Endeavour to disturb this Nation's Repose, at which the British Lion is rous'd, Great Jove in Council with the Gods, his Eagle grasping his Thunderbolt at his Side. Minerva at his right hand. Neptune at his Command. Mars ready for Combat. Mercury the Messenger, stands ready to carry the Expresses. Vulcan, with the Cyclops, prepares the Arms, whilst the Genius's are Considering the Globe, with some Instruments of Navigation."

$13\frac{1}{8} \times 8\frac{3}{8}$ in.

3334.

HALF-PEACE

[1755]

AN engraving; an Englishman holds up a scroll, inscribed,—"*An Appeal to Treaties*—"; his sword is fastened by a padlock, on which is the Hanoverian Horse. A Frenchman rushes forward and points to the hilt of his sword, which is labelled,—"*Draw-can-sir*"; a roll of papers is twisted under his arm. Britannia sits behind, and smiles at the rash act of the Frenchman.

"HALF-PEACE" seems to refer to the dispute between England and France respecting the boundaries of Nova Scotia. England appealed to treaties supposed to establish her case, and George II. was extremely averse to hostile measures, as a rupture with France would probably lead to the invasion of Hanover. France, aware of this, was disposed to proceed to hostilities. The Frenchman is therefore represented pointing to his sword and proclaiming his ability to draw it. The Englishman appeals to the treaties in his hand, while his sword is confined to its sheath by a Hanoverian padlock. Britannia, seated, holds fast the key of the disputed territory, declaring her intention so to hold it "*till paid for*".

See "Half-War", No. 3335, the sequel, or companion to this design.

$7\frac{1}{8} \times 6\frac{5}{8}$ in.

3335.

HALF-WAR

[1755]

IN this engraving an Englishman rushes forward to snatch a scroll marked,—“*Nova Scotia*”, and “*Merchantmen*”, from the grasp of a Frenchman, who declares,—“*Westphalia shall pay for this*”; on which Britannia, who rests behind, remarks,—“*Let the Germanick Body look to that*”. England was not disposed to be involved in the German quarrels of George II. Around a table are grouped, Russia, declaring “*No Money no Russ*”; the Empress of Germany, saying, “*Subsidy or Nothing*”; a Dutchman, who cries, “*from O, take O, remains O*”. Spain, seated undisturbed, says, “*At Brest or Newfoundland all one to me*”.

Russia, in consideration of a subsidy, engaged to assist George II. in defending his German dominions against attack.

At this period the Court of Vienna could only be induced to assist England by means of subsidies, and refused to furnish the troops which had been stipulated for by treaty; this Court did so refuse under the pretence that it was an American, and not a European quarrel which was then in question. The Dutchman stands with his hands fastened behind him with a French padlock. France could easily prevail on Holland not to interfere, but she could not induce the Dutch to join against Great Britain.

Spain declared an intention to take no part in these dissensions, but such as should be conciliatory to all parties.

See “*Half-Peace*”, No. 3334, the companion, or sequel to this design.

$7\frac{1}{4} \times 6\frac{1}{2}$ in.

3336.

A SATIRICAL ILLUSTRATION OF “*MEMOIRES OF THE LAST TEN YEARS OF THE REIGN OF GEORGE THE SECOND*”; by Horace Walpole, third Earl of Orford.

Lord Orford's Memoires.

Lord Hardwicke.

Bentley Pinx^t Thomson Sculp^t.

[1755]

THIS engraving comprises a bust portrait of Lord Hardwicke in three-quarters view to our left, the eyes nearly to the front, and looking down. The design accompanying this portrait is thus described in the “*Explanation to the Plates*”, comprised in vol. i. of the “*Memoires*”, as above:—

“Justice, or Law, extinguishing Hymen's torch, who is fettered, depressed, his chaplet on the ground, and the wall of a prison behind him: alluding to the Marriage act. Above him are the Chancellor's mace and seal; behind Justice is a money-chest, with her scales crammed into it. By Mr. Bentley.”

For Lord Hardwicke, see “*Byng's Ghost*”, No. 3570.

$5\frac{1}{2} \times 5\frac{1}{8}$ in.

Brit. Mus. Library, 91. f. 2.

3337.

*The Present Scene or the Pensive Monarch.**Published According to Act of Parliament Price 6^d.*

[1755]

THIS print, after the manner of old maps, represents England and France, the parts adjacent to "Dover" and "Calais", with the Channel between them. In each country are groups of figures. In France, Louis XV. is seated at a table in a very desponding mood, wearing his crown and royal robes, leaning his head on one hand and extending the other, as if he were lamenting the sad condition of his affairs. He says:—"The Marq: St. Simon miscarried, P—x on their Genius it Rises Superiour to mine, how shall I Extricate myself. I would Invade the haughty Islanders but that they have taken the power from me & are all armed against me Morbleu." A cardinal, minister of state, standing behind the king, and holding a book marked,—"Ezekiel, CHAP. XXXV.",¹ at arm's length, says to him:—"Because thou hast said, these two Nations, & these two Countrys shall be mine, & we will Possess it, Whereas the Lord was there."

The King of Spain (?) stands at the side of the table on which Louis leans his elbow; he says to the French monarch:—"When will you leave this Perfidious dealing and see how it fares with you, now get out as you Can, Repent & make Restitution Fare well". This speaker's sword-hilt is padlocked; on the padlock is:—

*"Paz Con Inglaterra.
Con todo el Mondo Guerra".*

He points to a paper lying on the table and inscribed, with reference to a grant by the English House of Commons,—"*Votes 50000 Sailors*". On another paper is,—"*The Humble Address*" (of the House of Commons to the King in support of the war?). A third paper is marked,—"*His Majestys Most Gra(cio)us*" (Reply). Three meagre Frenchmen are on their knees before Louis, imploring him, with hands united in prayer. One of these persons says:—"Sire, Save your poor Subjects, for y^e English take all our Ships from us, and French Commerce is Ruind." On the table is a fourth paper, inscribed, with reference to the capturing of French ships,—"*List of y^e Ships taken by the English. Alcide Lys Esperance*". A gentleman, who stands near the three suppliants, holds his hat in one hand and extends the other in a manner expressing surprise and dismay, and says:—"The Affair of the Washball is all come out."

In the part of the design which represents England, two Englishmen (sailors?) armed with cudgels are driving towards "Dover" a party of men and women who are dressed like Chinese. One of the English says:—"Look ye if you do't go Quietly of. we'll send you & your Master that Employd you to Dance to y^e Devil, & make a Devils Dance of it you French Dogs to impose on English Bucks & Bloods". One of the men who are threatened appeals across the Channel to Louis, thus:—"Oh King Save us for the English have opened their eyes & will not be Deluded".

This print refers to the American transactions between the French and English. Among the French ships taken by the English in 1755, were the "*Lys*", and "*Alcide*", see "British Resentment", No. 3332.

See "The Congress of the Brutes", No. 3009; "The Nonesuch", No. 3011; "The Preliminary Congress", No. 3012; "The Royal Assembly", No. 3013; "Tempora mutantur", No. 3015; "Hostages", No. 3016.

$15\frac{3}{8} \times 8\frac{1}{2}$ in.

¹ This chapter comprises "the judgment of mount Seir" in respect to hatred of Israel.

3338.

A SATIRE UNEXPLAINED.

[c. 1755]

THIS is a book print, and represents a landscape, including trees, a road which proceeds from the front, where it issues at a gate, to the mid distance, where it divides to right and left. At the dividing point two men, stripped to their shirts, are fencing with foils. In the foreground two women, in men's hats, coats, and wigs, are in eager conversation, and armed with drawn swords.

 $3\frac{1}{4} \times 6\frac{1}{8} \text{ in.}$

3339.

ENTHUSIASM DISPLAYED. "St. Luke's Hospital for Lunatics."

John Griffiths Pinxt. Robt. Pranker Sculp^t. Published according to Act of Parliament, & Sold by the Proprietor John Griffiths Chief Porter of the Middle Temple, Opposite the General Post Office Middle Temple Lane, & the Print Shops &c.

[c. 1755]

THIS engraving shows a lank-haired person preaching under a tree in the then open ground in front of "ST. LUKES HOSPITAL FOR LUNATICS". Amongst the congregation are many who do not listen to the preacher. A gentleman and his son are walking away, followed by two young females. Two Jewish Rabbis, a Quaker and Quakeress who are hand in hand, are standing near; a sailor, and a female vendor of apples are seated on the handle of her barrow and amorously occupied; a boy, availing himself of the woman's neglect, takes an apple; on the barrow is "C. S. No. 5"; two old women, kneeling near the preacher, are in earnest conversation; a sweep is displaying to a gentleman and lady a ludicrous effigy of the preacher, formed of his brush and sack. An apple-woman raises her hands, but whether in devotion aroused by the preacher, or disgust at her husband lying drunk on the ground may be doubted. A money-lender turns from the preacher towards a spectacled beau, who is treating for a loan at "but 20 per Cent."; this seems to be the spoken remonstrance of the latter, while a lank-visaged fellow is stealing his handkerchief. At one corner is Mary Squires, the gipsy (?) see "A T(ru)e Draught" &c., No. 3211. Behind, are a ballad singer, blind beggar, boy flying a kite, and a tavern showing the sign of the Fox, &c.

For a contemporary essay, throwing interesting light on the subject of this satire, see "Some Considerations on the present State of Enthusiasm", p. 260 of "The Political State of Great Britain", September, 1740 (292. i. 8.).

John Griffiths, whose name is not in the books of reference, appears to have been painter, publisher, proprietor, and porter. Pranker is better known.

 $19\frac{3}{4} \times 14\frac{5}{8} \text{ in.}$

3340.

OLIVER CROMWELL'S GHOST.

To H— R—— the D— o— c——. To the Right
Hon. the L— A—. To the Right Hon. Mr. H—
F—, &c.

[1755?]

A BROADSIDE, comprising a bust of Oliver the Protector, in profile to our right, and four columns of letterpress, the latter being a remonstrance from Cromwell

to the English ministry against allowing the French to commit hostilities in America without Great Britain retaliating, and punishing the assailants; the text enumerates the deeds of Blake against the enemies of England.

For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646; for Lord Anson, see "Byng's Ghost", No. 3570; for Henry Fox, afterwards Lord Holland, probably the third person alluded to in the above title, who, November 25, 1755, succeeded Sir Thomas Robinson as Secretary of State, see "The French King in a Sweat", No. 3691. Anson was First Lord of the Admiralty from June 22, 1751, to November 29, 1756; the Duke of Cumberland was Captain-General of the Army from March 8, 1744, to 1757.

$$2\frac{3}{4} \times 3\frac{7}{8} \text{ in.}$$

3341.

The ACCEPTABLE FAST: Or, BRITANNIA'S MATERNAL Call to her CHILDREN to Deep Humiliation, Repentance & Amendment in Heart & Life.

Publish'd according to Act of Parliam^t. Jan^y. 17th 1756 by T. Kitchin at the Star opposite Ely House Holborn Hill London Price 6^d.

Where may be had a Print on the Earthquake.¹ [February 6, 1756]

IN this engraving Britannia appears standing between two groups of men and women, the lower and middle classes being on one side, the higher class on the other. She declares generally,—*All openly profane, Irreligious and irreclaimable Britons I detest, disown, disclaim and reject with abhorrence; together with the numerous Tribe of Speculative and practical Atheists, Rakes, and Libertines, and those Wits in jest but Fools in earnest the proud Self conceited Deists.*" To the lower classes she says,—*Let my Children of all Ranks, Orders, Degrees and Conditions if they would avert impending Judgments, not only Confess but forsake their Sins.*" To the several orders of the higher class she appeals,—*Let not Law makers be Law breakers*". To the clergy she cries,—*Give no longer Cause to Infidels to Blaspheme your Holy Profession thro' your Avarice; bravely make a Sacrifice of Commendams, Pluralities & Nonresidences*". To the magistrates she says,—*Administer Justice impartially; put my good Laws in force against Gaming, Lewdness, Sabbath breaking, Perjury, Forgery &c Be a Terror to Evil doers, but a Praise to them that do well.*" To ladies the admonition is,—*Let Ladies imitate the Virtues of their Pious Ancestors; & if they hope for Divine mercy, Sacrifice their beloved Routs, Rackets, Drums, Hurricanes, Earthquakes and other Hellish devices, with their Impious playing at cards on the Lords Day.*" On detached scrolls are inscriptions, severally thus:—*"He that covereth his Sins shall not prosper; but he that Confesseth & forsaketh them shall find Mercy."*, *"Think ye that the Citizens of Lisbon were Sinners above the Inhabitants of Great Britain & Ireland, I tell you nay; but unless you Repent you shall all likewise perish."*

Beneath the design are engraved the lines:—

"Ye Offspring of my favour'd Isle attend,
Hear, in my Voice, the Parent, & the Friend!
Hear whilst the Will of Heav'n my Words impart,
Deep, deep impress them on each softend Heart,

¹ See "An attempt", &c., No. 3329.

Nature thro' all her Realms gives Signs of Woe,
 Her Kingdoms tremble, & her Seas o'erflow;
 The dreadful Tremor spreads from Coast to Coast,
 And speaks the Anger of the Lord of Host's:
 O hear, my Sons! repentant hear the Rod!
 And prostrate fall before th' avenging God!
 Let Prince, Priest, People, ev'ry Rank and Age,
 In the same humble, awful Work engage,
 All, as one Man, with Zeal united come,
 And crowd (th' appointed Day) the sacred Dome,
 All seek his Face with Fasting & with Prayer
 Perhaps our kneeling Millions he may spare.

But be the Fruits of deep Repentance shown,
 From the low Cottage to the lofty Throne:
 'Tis not the Head that like the Bul rush bows,
 The Hands uplifted, nor the Tear that flows,
 Th' afflicted Body, nor the mournful Guise,
 Nor Ashes think, nor Sackcloth will suffice;
 But a renew'd and contrite Heart present;
 Thoroughly to mend the Life, is to Repent."

As soon as the dreadful calamity at Lisbon of November 29, 1755, was known in this country, the Parliament voted one hundred thousand pounds for the relief of the sufferers. Though England was at this time in want of grain, a great part of the relief was sent in corn, flour, rice, and beef, supplies which were very acceptable to the poor Portuguese, who were in want of the necessaries of life. A Proclamation was issued for the observance of a general Fast, which was kept Friday, February 6, 1756, and there were great crowds at most of the churches, both in London and Westminster. See "The Gentleman's Magazine," 1755, and 1756.

$$10\frac{3}{4} \times 7 \text{ in.}$$

3342.

"THE 2 H, H's". (No. 1.)

9 *Salmonus, Arch^t. Renardus, Sculp^t.*

To be had at the Acorn facing Hungerford, Strand

[March, 1756]

IN this engraved design a pedestal, or plinth, is represented as a monument, inscribed,—"*This Monument of STONE & WOOD, was Erected in Memory of Anno Domini 1756.*" The base bears the names,—"*Salmonus, Arch^t."* "*Renardus Sculp^t,"* thus referring to the Duke of Newcastle, who, on account of the locality from which he derived his title, was often associated with salmon, especially pickled salmon, and represented as a fishwife. "*Renardus*" was, of course, Mr. Fox. A money-bag lies at the foot of the monument, marked "*M.T*" (empty). On the top of the monument stand two German (Hessian) mercenary soldiers, between them lies a large bag of money marked,—"*20000000*". One of the mercenaries says to the other,—"*Bruder te Rosh Peef is better as te Alamote Peef*"; his comrade replies,—"*Put is tere wat is Petter as te Blum Boodden & de peer*".

Seated on the step from which the base of the monument rises are two chained and dispirited English soldiers. One says, referring to the speech of the mercenary above him,—"*My dear Eyes if i was loose i'd peef & peer you too*"; his comrade consoles him,—"*What's a matter Iack don't fret, we shall be loose by & by*".

Below the design these lines are engraved:—

"Oh! Shame to Nature, Shame to Common Sence,
Must Britain for its own Defence,
Depend on Champions not her own,
So weak she cannot stand alone;
Not so, Unchain her willing hands,
And we've no heed of foreign Bands."

This engraving is No. 9 in a volume of satires entitled,—*"A Political and Satyrical History of the Years 1756 and 1757,"* &c. In a Series of Seventy-five Humorous and Entertaining Prints. Containing all the most remarkable Transactions, Characters, and Caricatures of those two memorable Years. To which is annexed An Explanatory Account or Key to every Print, which renders the whole full and significant. The Second Edition. London: Printed for E. Morris, near *St. Paul's*."

In the "Explanation" prefixed to the engravings is the following letterpress referring to this design:—"Plate IX. Shews that nothing is more inconsistent than for any Nation to depend on the Forces of another, without a due Exertion of its own Strength. The Natives of a Country must always be the best to defend it; therefore, let *Germans* fight for *Germany*, and *Englishmen* for *England*."

For "Stone", *i.e.*, Mr. Andrew Stone, Secretary to the Duke of Newcastle, see "The Grinders", No. 3593; for the Hessian mercenaries, see "A Nurse for the Hess—ns", No. 3478; for the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Mr. Fox, see "The French King in a Sweat", No. 3691. The "2 H, H's" probably stands for "Two Hired Hessians".

This entry is the first of a series comprised in this Catalogue, referring to "A Political and Satyrical History", &c., as above, a series continued in accordance with the plan of the Catalogue until the year 1762, and consisting of one hundred and twelve entries. The satires in question were not originally published in a collective form. The varying dates, as included in the publication lines of the respective prints, show that such was not the case. The collection, and the progressive numbering of the satires seem to have been simultaneous. The numbering of the examples does not refer to the chronology of the subjects, or to the publication of each work; *e.g.*, No. 4 in the series, described as "A Satire on the Newcastle Administration", see No. 3488, is dated Sept. 18, 1756, while No. 13, styled, "In Neat Silver Coin", No. 3344, is dated two days earlier. The order of the entries in this Catalogue, which is dictated by the chronology of the subjects, shows, when compared with the numbers of the satires, that historical chronology and order of publication were not observed. "The Way the Hare Runs", No. 3621, is inscribed "Pr^e 6"; thus indicating that the satires were published separately. An advertisement of the second edition occurs in "The London Chronicle," Nov. 24—7, 1759, p. 509, col. 3 :—"This Day was published. In one neat Pocket Volume, the Second Edition, (Price 6s. sewed, bound 7s.) A Political and Satyrical History of the Years 1756 and 1757. In a Series of Seventy-five Humorous and Entertaining Prints. Containing all the most remarkable Transactions, Characters and Caricatures of those two memorable Years. To which is annexed, An Explanatory Account, or Key, to every Print, which renders the Whole full and significant. N.B. This Book sold for 1*l.* 1*s.* 6*d.* on Cards. Sold by J. Scott at the Black Swan in Pater Noster row."

(787. a. 13), appears to be a copy of the first edition. A copy of the seventy-five prints here in question, as collected, is in the Print Room, styled "The Second Edition", with the publication line,—*"London: Printed for E. Morris, near St. Paul's"*, as above quoted. An extension of the series—to include satires on events occurring in the years 1758 and 1759—is likewise in the Print Room, called "Part II.", and bears the same publisher's name. (7855. a.),

is a copy of "The Third Edition"; (Grenville) 16,369 is a duplicate of this edition. Another copy, with the same publication line, and styled "The Fourth Edition", extending the series of subjects to the year 1762, in one hundred and twelve prints, is (7857,a.). Two more versions occur in the Grenville Library—(16,368), which is imperfect and incorrectly bound, and (16,370), which consists of a series of prints from new plates, inferior to the originals, and described in this Catalogue severally as "(No. 2.)".¹ Of the latter, that which includes a series of impressions from new plates, there is an imperfect series in the Print Room.

By the varying publication lines it appears that these prints were collected by more than one publisher. They were so popular that, as shown above, it was worth while to re-engrave the designs. There were other engraved versions, described in this Catalogue. The following passage in H. Walpole's "Letter" to Mr. George Montagu, Aug. 28, 1756, throws light on the history, and on the authorship of some at least of these satires:—"There is nothing new but what the pamphlet shops produce; however it is pleasant to have a new print or ballad every day—I never had an aversion to living in a *Fronde*. The enclosed cards² are the freshest treason; the portraits by George Townshend are droll—the other is a dull obscure thing as can be". On Nov. 25, 1756, Walpole wrote again to the same person as follows:—"You must tell me what or whose the verses are, that you demand; I know of none. I could send you reams of *tests*,³ *contests*, and such stupid papers, and bushels of more stupid cards."

That these are the "cards" referred to in the former quotation from H. Walpole's "Letters" and that (the Hon. Colonel) George Townshend was the author of them, or, doubtless, of the greater number, is shown by the following extract from "Memoires of the last ten Years of the Reign of George the Second", by H. Walpole, 1822, vol. ii., p. 68. After referring to the proceedings following the loss of Minorca, and the public indignation against Admiral Byng, this writer stated:—"Anson himself did not escape so honorably; his incapacity grew the general topic of ridicule, and he was joined in all the satiric prints with his father-in-law (Lord Hardwicke), Newcastle, and Fox. A new species of this manufacture now first appeared, invented by George Townshend; they were caricaturas on cards. The original one, which had amazing vent, was of Newcastle and Fox, looking at each other, and crying, with Peachum in the Beggar's Opera, '*Brother, brother, we are both in the wrong.*' On the Royal Exchange a paper was affixed, advertizing, '*Three Kingdoms to be let; enquire of Andrew Stone, broker, in Lincoln's-Inn-Fields.*'"⁴ The print of Newcastle and

¹ The volume of impressions from the new plates is styled "*England's Remembrancer: or, A HUMOROUS, SARCASTICAL, AND POLITICAL COLLECTION OF CHARACTERS AND CARICATURAS CONTAINING, an Account of MEN FAMOUS and INFAMOUS, Beasts, Birds, Fishes, and other creeping Things, Outs and Ins, real and would-be Statesmen; in short, of every Thing that engaged the Public Attention during the memorable Years 1756 and 1757. In Seventy-four COPPER-PLATES. To which is prefixed, a KEY, &c.* London, Printed for J. Lilburn, near *St. Paul's*". There is an imperfect set of these copies in the Print Room, partly coloured by hand, as above stated.

² See the advertisement quoted above from "The London Chronicle," which indicates that these prints were published severally and on cards, and the "Explanation" prefixed to "Part II.", of "A Political and Satyrical History", in the Print Room, where the engravings are described as "cards".

³ For "tests" and "contests" see "The Simile", No. 3432.

⁴ For Mr. Andrew Stone, see "The Grinders", No. 3593. He was Secretary to the Duke of Newcastle, who lived at Newcastle House, Lincoln's Inn Fields.

Fox here referred to is that described in this Catalogue as "The Pillars of the State", No. 3371, which is the first of the series, as bound in the volume in the Print Room.

The George Townshend mentioned above as the author of "The Pillars of the State" was the eldest son of Charles, Viscount Townshend, and he became first Marquis Townshend; born Feb. 28, 1724, and of great reputation for the etchings he produced; made Lord Lieutenant of Ireland in 1767; he was M.P. for Norfolk, Colonel in the Foot Guards, engaged at Dettingen, Fontenoy, Culloden, Lafeldt, and Quebec, which last place surrendered to him after the death of General Wolfe. He served in Portugal; was Master-General of Ordnance; created Marquis in 1787; and Field Marshal. He died Sept. 14, 1807. For references to him in this Catalogue, see "The Recruiting Serjeant", No. 3581.

$2\frac{3}{4} \times 4$ in.

3343.

The 2 H H s (No. 2.)

"9" *Salmonus, Arch^t Renardus, Sculp^t.*

[March, 1756]

THIS is a copy from the design described with the same title and date, No. 3342; it may be distinguished from the original by the punctuation of the title, and by the absence of the publication line. It was prepared to illustrate "*England's Remembrancer*", &c., see "The 2 H, H's," as above, it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{4} \times 3\frac{1}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3344.

"IN NEAT SILVER COIN 50,000£" (No. 1.)

"13" *Edwards & Darly Inv^t. Sept 16 1756. Publish'd according to Act, at the Acorn facing Hungerford Strand.*

[March, 1756]

IN this engraved design George II. is seated on his throne at the summit, surrounded by a trophy of arms. Below the king is a view of Dover, with a ship, from which have landed two bodies of troops, one named "*Hengist*", the other "*Horsa*", see "*Hengist & Horsa*", No. 3346, with reference to the German mercenaries employed in England at this period, see "*A Nurse for the Hess—ns*", No. 3478. The above title, which refers to the subsidy to be paid for the services of these men, is engraved below the landscape. On a scroll, which is in the air, is,—"*1746, discover'd how Capable & Willing his most gracious Majesty's Subjects were to Defend this Land*". See, on this subject, "*A List of Foreign soldiers*", &c., No. 2605; "*Briton's Association*", &c., No. 2661; "*The Loyal Associators*", No. 2664.

By way of supporters to the frame of this landscape are two volunteers, or militiamen, one of whom says:—"For our King", the other adds,—"*and Country*". The sides of the frame are respectively inscribed "*MILLITIA*".

Below the design are engraved the following lines:—

"Let English Men Guard English Land
Divided power can never stand."

This engraving is No. 13 in a volume of satires, entitled "A Political and Satyri-
cal History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress
referring to this design :—

"Plate XIII. Shews that the Prince who is beloved by his People has no
Occasion for foreign Mercenaries to defend him; as the Year 1746 plainly indi-
cated to a great Northern Monarch."

See "The 2 H, H's", No. 3342.

3 × 4 in.

3345.

"IN NEAT SILVER COIN 50,000£". (No. 2.)

"13"

[March, 1756]

THIS engraving is a copy from the design described with the same title and date,
No. 3344; it may be distinguished from the original by the absence of the pub-
lication line. The soldier on our left has a bayonet in his musket. It was prepared
to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342;
it is one of a series of copies from satires described in that entry in this Cata-
logue.

$3\frac{1}{8} \times 3\frac{3}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3346.

"HENGIST & HORSIA" (No. 1.)

28 *Publish'd according to Act Oct. 2, 1756, by Edwards & Darly at the
Acorn facing Hungerford, Strand* [March, 1756]

BRITANNIA sits in the middle of this engraved design, weeping in great distress,
with one foot on her shield, her broken spear lying under the shield. She says,—
"*These Foreign Friends will bleed me to death Oh! my Country.*" Her pain and
lamentations are caused by a wound in her breast, or a cancer, which "*Horsia
the 2^d Saxon*", one of the German mercenaries employed in England at this
period, is probing. He cries,—"*Vat is dis der is no Hert Gentlemen.*" "*Hen-
gist the 1st Saxon*", another mercenary, stands near with his sword drawn, and
says,—"*Let mine Selve come op tot her se no me petter as you.*", thus informing
us that the speaker belonged to a band of Britannia's old acquaintances. The one
person represents the Hessian, and the other the Hanoverian body of mercenaries
introduced to this country by the Newcastle Administration, and both were
causes of bitter English discontent. A man who stands at the back of Britannia's
seat is threatening her, and, drawing his own sword, he cries,—"*Madam keep your
Hands down Or I'll leave you no Arms*", thus referring to the Militia Bill, or
some measure which was designed to restrict the English people in the use of
arms.

The Duke of Newcastle, Mr. Fox, and Lord Hardwicke are grouped, con-
versing, on our right. The Duke says,—"*I wish we could lull her to Sleep while
they perform the Operation*", that of introducing the mercenaries. Lord Hard-
wicke, then Lord Chancellor, says,—"*If they kill her thier own people shall try
'em*". Mr. Fox declares :—"Some leaden pills will do her a great deal of good".
It was the latter minister who moved the reception of "*Horsia the 2^d Saxon*", in
the form of twelve battalions of Hanoverian troops; the Hessians, i.e., "*Hengist*";

had previously arrived, the Government being, March, 1756, in fear of an invasion by the French. See "The Invasion", No. 3446.

"There were not wanting", wrote T. Smollett, "History of England," Book iii., chap. v., sect. vi., "some incendiaries, who circulated hints and insinuations, that the kingdom had been purposely left unprovided, and that the natives of South-Britain had been formerly subdued and expelled by a body of Saxon auxiliaries, whom they had hired for their preservation." Doubtless these popular impressions are recorded by this design. See "The Kentish Out-Laws", No. 3403; "Law for the Out-Laws", No. 3401; "The 2 H, H's", No. 3342.

Below the design the following verses are engraved:—

"A patient Sick you See Above,
One that should Claim the Doctors Love
But they like others all agree
To let her die now they've the fee
When things like these once come to pass,
Beware each fox beware each Ass.
Beware in time Each Emigrant,
Tho' Sick no Help from you She'll want."

This engraving is No. 28 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXVIII. The Labels of the different Objects, and the Lines at Bottom, sufficiently explain the Intention of this Print."

For the Duke of Newcastle, the "Ass" of the verses, see "The Bawd of the Nation", No. 3636. For Lord Hardwicke, see "Byng's Ghost", No. 3570. For Mr. Fox, "the fox", see "The French King in a Sweat", No. 3691.

See "The 2 H, H's", No. 3342.

4 × 2½ in.

3347. "HENGIST & HORSÄ." (No. 2.)

[March, 1756]

This engraving is a copy, reversed, the figure of Mr. Fox being on our left of the group, from the design described with the same title and date, No. 3346. It was prepared to illustrate "England's Remembrancer", &c.; see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

4 × 2½ in.

Brit. Mus. Library (Grenville), 16.370.

3348.

"The Association 1756." (No. 1.)

36 *Publish'd according to Act Nov. 3^d 1756. by Edwards & Darly, facing Hungerford Strand.* [March, 1756]

This engraved design represents seven gentlemen assembled about a large round table; five of these persons are seated, two stand and are in the act of speaking. Three other gentlemen, one of whom resembles the Duke of Newcastle, another Lord Holderness, look on the party at the table from over a low partition or fence of wood, and two of the three comment on the subject of the others' conversation. One of the former speakers, who is evidently Lord

Lyttelton, says,—“*You must take away their Guns.*” His seated neighbour acquiesces,—“*Ay we'll take away their Guns.*” The man next the latter speaker says,—“*We'll leave the Sheep without their Dogs.*” Another sitter remarks,—“*The Dogs don't signify so they have no Guns left.*” Near this speaker is one who says to Lord Lyttelton,—“*My Lord say we must have their Guns.*” A gentleman whose back is towards us, remonstrates thus,—“*Is it quite Right to take their Guns away.*”

Of the three on-lookers two speak; the Duke says,—“*This is the best Scheme we ever hit upon.*” Lord Holderness says,—“*Ha! Ha! Ha! so it is truth I'm glad of it fegs.*”

Below the design these verses are engraved:—

“In Fable & in Axiom Lies,
Matter Invelop'd by the wise;
There's not a man perhaps that knows,
How looks a Waterman & Rows.
Likewise by Ratiocination,
You'll find that the Association,
Pretended but to save the Game,
Is form'd to make you blind & lame.”

This engraving is No. 35 in a volume of satires, entitled “A Political and Satyirical History of the Years 1756 and 1757,” &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate XXXV. A Satyirical Stroke upon an Act that favoured something of arbitrary Power, whereby the Liberty of the common Subject might seem to be impaired, to enhance that of the Nobility and Gentry.”

The subject of this design was the proposed Bill for the preservation of game, called “The Game Act”, the heads of which are to be found in “The Gentleman's Magazine”, 1756, p. 176. In the same volume, p. 384, is a transcript of a satirical article in “The Daily Gazetteer”, addressed “To the Nobility and Gentry, associated for the Preservation of the Game.” See “The Grinders”, No. 3593.

See “The 2 H, H's”, No. 3342.

$4\frac{1}{8} \times 2\frac{1}{2}$ in.

3349. “The Association 1756.” (No. 2.)

[March, 1756]

THIS engraving is a copy, reversed, from the satire described with the same title and date, No. 3348; the group of spectators is on our left of the composition. It was prepared to illustrate “England's Remembrancer”, &c.; see “The 2 H, H's”, No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{8} \times 2\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 16.370.

3350.

“COG IT AMOR NUMMI.” (No. 1.)

C. Grignon sculp.

[April 20, 1756]

A PRINT of a satirical coat of arms, engraved heraldically, and described thus by H. Walpole:—“I shall send you the fruits of my last party to Straw-

berry; Dick Edgumbe, George Selwyn, and Williams were with me; we composed a coat of arms for the two clubs at White's, which is actually engraved from a very pretty painting of Edgumbe, whom Mr. Chute, as Strawberry king at arms, has appointed our chief herald painter; here is the blazon,—

"Vert (for card table), between three paroli's¹ proper on a chevron table (for hazard table) two rouleaus in saltire between two dice proper; in a canton, sable, a white ball (for election) argent.

"Supporters. An old knave of *clubs*, on the dexter; a young knave on the sinister side, both accoutred proper.

"Crest. Issuing out of an Earls coronet (Lord Darlington) an arm shaking a dice-box, all proper.

"Motto. (Alluding to the crest) *COGIT AMOR NUMMI*. The arms encircled by a claret bottle ticket, by way of order."—"Letter" to George Montagu, April 20, 1756.

See "Cog-It, & Nummi's Petition", No. 3564.

$3\frac{3}{4} \times 13\frac{7}{8}$ in.

3351. COG IT AMOR NUMMI. (No. 2.)

79 *M Darly Fec't*.

[April 20, 1756]

THIS engraved copy from the satire described with the same title and date, No. 3350, is No. 79 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXIX. The arms of two great Gamesters well known at *Arthur's* and the *Cocoa-tree*".

See "The 2 H, H's", No. 3342. The proper title of the volume containing the print here in question is quoted with "The Cato of 1757 (No. 2.)", No. 3585.

$3\frac{3}{4} \times 3$ in.

3352.

WORK for the BELLMAN, or an HUE & CRY after A: B.

[May 20, 1756]

AN engraving, which has been coloured by hand, and shows the leading ships of the English fleet sailing towards the French fleet lying off "*M—n—a*" (Minorca). A bellman on the poop of the foremost ship cries,—"*O Yes, O Yes, O Yes, Any Manner of Persons Fish Flesh or Fowl, that Can Give Any Tale or Tidings of A:B. who was lately seen in a very Dangerous Place noted for Rovers, Pirates and Robbers, Some of which had beset a Storehouse of his Master's under y^e Charge of an Old faithfull Serv^t Whom he was Sent to relieve & Assist; But being endow'd wth Singular Prudence in y^e New arts of Policy & War, was loath to rob his fellow ser^t of any glory he is of so great a Spirit that he would fight an Antagonist wth*"

¹ The aces of hearts, diamonds, spades, turned down at one corner. Mr. Cunningham's note to this passage, "Letters", &c., of H. Walpole, 1857, iii., p. 10, states:—"This painting 'of the Old and Young Club at Arthur's' was bought at the sale at Strawberry Hill by Arthur's Club House for twenty-two shillings"; it was Lot 12 of the 22nd Day's Sale. For Arthur's Club, see "A Rake's Progress, Plate VI.", No. 2223.

one hand down of his knees but being lame inwardly, it's very Easy to run away from him 3 feet to his one¹. Now tho' from Experience there is great Reason to hope he will take gr^t care of himself, it is to be feard he has not yet recoverd his late fit, or perhaps worse. Therefore Whoever will bring him safe home that he May receive accord^e to the Merri^ts of his past Service shall on that thrice worthy Patriot G: B—y's Promotion, be made Gov^r of Min—a. God save the King."

"G: B—y" was General Blakeney, the "Old faithfull Serv^t", above named.

For the subject, see the entries in this Catalogue dated May 20, and 22, 1756; and, for Byng, see "Adm^l Byng's last Chance," No. 3569.

$12\frac{3}{4} \times 9\frac{1}{4}$ in.

3353.

The New Art of War at Sea now first practis'd by the English Ships under the Command of the Prudent Admiral Bung.

[May 20, 1756]

THIS is the original drawing for the engraving described under the same title, see No. 3354. The table of "References" is placed at the foot instead of, as in the engraving, at the side of the design.

$13 \times 4\frac{1}{8}$ in.

3354.

The NEW ART of WAR at SEA, now first Practis'd by the English Ships, under the Command of the Prudent Admiral Bung

Pr 6^d. To be had at the Golden Acorn facing Hungerford Market in the Strand

[May 20, 1756]

AN engraving of the sea off Minorca. The English and French fleets are drawn up and engaging in battle; letters are affixed to various ships, and referred to in the margin. A compass above, indicating "*WEST*", points to Admiral West's ship. A line is traced from Admiral Byng's ship to that of Admiral La Gallissonnière, and stated to be "*Distance finely judg'd*". In the distance is "*M—n—a*".

The colours on the fort are described as "*Nail'd fast*", and gibbets ranged on the hill tops are called "*B—h—y's Rewards for the new art of War*".

The references in a table engraved at the side of the design are,—"*A. Ad^l. Bung & and his Ships at proper Distance from the Enemy. B. Ad^l. W—t Approaching too near, and running on in the Old way. C. Cap^t. A—d—s² out of all manner of Order by which he Suff'd. D. Other Ships Fighting in the Old way.*"

¹ "I found the enemy edged away constantly; and as they went three feet to our one, they would never permit our closing with them, but take the advantage of destroying our rigging."—Admiral Byng's Letter to the Admiralty.

June 15. Admiral Hawke sailed from Portsmouth to supersede Admiral Byng. July 26; the latter admiral arrived at Spithead, and was immediately put under arrest.

² Captain Andrews was killed; his ship, the "*Defiance*", had 14 killed, 45 wounded, nearly one-third of the loss sustained by the whole fleet; see No. 3331.

E. An Odd Ship making the others Even by Getting away according to Order.¹
 F. Frigates dispos'd in the New Method G. Adl. Gallis' rashly firing at two
 of his Ships for fighting after the New Method H. French Ships fighting in the
 New manner I. Their Frigates dispos'd in the same manner as ours."

Below the design is engraved the following:—

"The City's and Corporations of this Kingdom most Willingly Intend the following Honourable Presents to be made to this Admirable Admiral; Viz'. A Manrope cover'd with Black Silk, to Adorn his Neck; A pair of neat polish'd Handcuffs for Braclets; A pair of Curious Bilbows, for his Anceles, (if such great Honours can be granted) they likewise propose to have him Seated under a Canopy of State made of Tarpaulin well pay'd, & so fix'd to the Main-Mast of the Phenix then to set her on fire, &, with a fair Wind, send her into the Enemies Fleet, that so He may as Gloriously die, as he has Valiantly and prudently fought, for Great Pity would it be to put him on any more such hard Service after this Great Exploit. For which see the Account of Saturday June the 26, one Thousand seven Hundred and fifty Six

"Most Hum-bug-ly Inscrib'd to our Great and Grand Allies, their High Mightynesses, as a Method Entirely New and never before practic'd by Britons."

For references to the subject see the entries in this Catalogue dated May 20, and 22, 1756; for Byng, see "Adm^l Byng's last Chance", No. 3569.

$12\frac{1}{8} \times 4$ in.

3355.

Late Action Bi—g, and Glassesoniere.

[May 20, 1756]

THIS engraving represents the peninsula of Spain, with the surrounding seas, and parts of France and Africa, as in a map. The print is marked with the situations of "Toloun", "Barcelona", "Cartagena", "Madred", "Gibralter", "Cadiz", "Portugal", "Lisbon", "Porto", "Vigo", "Ceuta", "Oran", and "Minorca." Between "Minorca" and "Gibralter" are two fleets, those under Admirals Byng and La Gallissonnière respectively.² A label refers to part of the French fleet, with,—"*The New Way These 6 Fought*"; another label refers to the English fleet, with,—"*Well run they must not follow*". A fleet in the Atlantic is sailing,—"*To America*".

Below the design these lines are engraved:—

"See these Pacific Fl—ts for show
 Sent out not to molest the foe
 No forces to America is sent
 Where their whole Power should be sent".

This print, which may be one of the "cards" referred to in "The 2 H, H's", No. 3342, may have belonged to a book, or a series of designs; it strongly resembles "Poor New England", No. 3541; and "Poor Old England", No. 3540.

$3\frac{1}{2} \times 2\frac{1}{4}$ in.

¹ "I made the signal for the ships that led to lead large, and for the Deptford to quit the line, that ours might become equal in number with theirs."—Admiral Byng's Letter to the Admiralty.

² See the entries in this Catalogue dated May 20, and 22, 1756, and, for Byng, see "Adm^l Byng's last Chance", No. 3569.

3356.

A (Letter) from an Auction(ear) in (Town) (toe) his friend (eye)n
the Count(rye) (No. 1.)

42. Publish'd according to Act Nov. 13, 1756, by Darly and Edwards at y^e
Acorn facing hungerford Strand. [May 20, 1756]

AN engraved letter, comprising a series of rebuses.

The words here given in brackets are represented in the original by drawings of the objects named:—

“(Deer) Tom (yew) know w(hen) Minor K was s(owl)d (eye)t was sa(eye)d the propr(eye)etor (wood) (key)p the oth(ear) lots (butt) they (yew) know (hoe) (eye) mean R 2 have no (money) (butt) w(hat) (can) (bee) Rais'd from the (sail) now things sell h(ear) so Cheap t(hat) 't(eye)s Thought they never (can) Raise $\frac{1}{2}$ (money) Enough (toe) pay for w(hat) they've had they've Play'd such tr(eye)cks & Run (eye)n Debt so since the (sail) (bee) (gun) t(hat) the C, T, of (London) will (knot) trust 'em a (farthing), and (Eye) make a (grate) Doubt (wether) an(eye) (body) (ewer) way will or no (Eye) shou'd (bee) glad (eye)f (yew) (wood) let me know how things R (eye)n (ewer) $\frac{1}{4}$ of the (world) mean-(time) (Eye) remain (ewers) (Merrythought).

(Post)(scrip)t. (Eye) have just now Re(sieve)d ad(vice) t(that) the (auc-tioneer) (eye)s at a (grate) loss how (toe) D(eye)spose of his West (Eye)nd (eye)a Commodities for (eye)t seems the fine Model of a (fort) t(hat) they put up at such a High pr(eye)ce is gone for little (oar) nothing”.

This engraving is No. 42 in a volume of satires, entitled “A Political and Saty-
rical History of the Years 1756 and 1757”, &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate XLII. Relative to the great Loss the Nation felt at that Time, which will be easily perceived upon consulting the Hieroglyphicks. It is upon the whole a droll Manner of satyrising the Authors of our Disgrace.”

The satire refers to the taking of Fort Mahon; see the entries dated May 20, and 22, 1756, and, for the alleged bribing of the Newcastle Administration, see “Mons^r Surecard”, No. 3506. For Byng, see “Adm^l Byng's last Chance”, No. 3569.

See “The 2 H, H's”, No. 3342.

$2\frac{7}{8} \times 3\frac{7}{8}$ in.

3357. “A (Letter) from an Auction(ear) in (Town) to his friend
(eye)n the Count(rye).” (No. 2.)

[May 20, 1756]

THIS is a copy from the satire described with the same title and date, No. 3356; it may be distinguished from the original by the absence of a publication line. It was prepared to illustrate “England's Remembrancer,” &c.; see “The 2 H, H's”, No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{7}{8} \times 3\frac{3}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

335⁸.

"Cabin Council". A Late EPISTLE to Mr. C—d.

Pr 6^d *To be had at the Golden Acorn facing Hungerford Market, in the Strand.* [May 22, 1756]

THIS is an engraving, coloured by hand, and representing the interior of the cabin of the "Ramilies", Admiral Byng's ship, with a "Cabin Council" of five officers seated at a table in the middle. The sides of the place are fitted with cases, enclosing many large and elaborate specimens of "*Porcelain*"¹; two guns appear at the sides of the design. A bust of Admiral Byng is placed on a bracket between two of the stern windows, it is to this bust in particular that the inscription "*Porcelain*" refers; a hand below it points to Byng himself, sitting as president of the "council", who is holding up his hands as if they trembled; he says—

*"I am in such a Fright
I know not what i write".*

The officer on the admiral's left, holding up his left hand, and pointing upwards, says:—

*"Pray let us go to Gib" (raltar)
and there invent a Fib".*

This officer, by wearing a coronet, in which is a fool's cap, appears to be Lord Effingham. Next to this speaker, an officer admits:—

*"Why that's what i woud Say
I cannot like to Stay".*

On the admiral's right, the officer says:—

*"Let's haste from hence with Speed
For we never had more need".*

Next to the last another speaker declares:—

*"My Advice is Lets go home
I do not like to Roam".*

On the table lies "*A Letter to ——— We had the wind & weather: But Run away together*".

Below the design is, in letterpress, "A Late Epistle to Mr. C—d" (Cleveland), and the mottoes:—

"The better Part of Valour is Discretion, in the which better Part I have sav'd my Life.—FALSTAFF".

*"But timely Running's no small Part
Of Conduct in the Martial Art;
By that, some glorious Feats atchieve,
As Citizens by breaking, thrive.
It saves th' Expence of Time and Pains,
And dang'rous beating out of Brains,
For they that fly may fight again,
Which he can never do that's slain:
And they who run from th' Enemy,
Engage them equally to fly;
And when the Flight's become a Chace,
They win the Day who win the Race.—HUDIBRAS."*

¹ Admiral Byng was an ardent collector of porcelain; examples belonging to him remain, it is said, with his family.

Likewise the following mock paraphrase of the Admiral's letter to Mr. Cleveland:—

"Dear Sir, 'tis with Pleasure the following I write,
 And hope you'll impute my Mistake to my Fright.
 On the eighth Day of May we set sail for Mahon,
 Where we fear'd we should get (as the Wind blew) too soon ;
 I was not in Haste ; for 'tis always my Way,
 To be first at a Feast, and the last at a Fray.
 On the nineteenth, at Noon, we discern'd the French Fleet,
 And judg'd we must now either beat or be beat :
 I was then to the Windward, and such was my Play,
 That by shifting and shifting I spun out the Day ;
 On the twentieth again the French Fleet was in sight,
 And I found that in spite of my Fear I must fight ;
 On comparing our Force, we had one Ship to spare,
 And to take the Advantage I thought was unfair,
 So I ordered the Deptford to get to a Distance,
 But not too far off should we want her Assistance.
 Mr. W—st, who loves fighting, behav'd like a Man,
 Tho' he sail'd in the Rear, yet he fought in the Van ;
 If I fought, you'll believe the Engagement was hot,
 But I wisely kept out of the Reach of their Shot.
 Th' Intrepid, by Accident, losing her Mast,
 Was a handsome Excuse for retreating at last.
 A Council was call'd, and we all thought it best,
 As they steered for the East, we should steer for the West.
 This agreed ; lest their Minds, when recover'd, should alter,
 I am sailing as fast as I can to Gibraltar :
 So have wrote this in Haste, as I thought it expected,
 That News of such Moment should not be neglected.
 Do your best to enhance my Deserts to the K—,
 And in all Things (but fighting) believe me,
 Your's B—g."

"A Late Epistle", referred to above, is that addressed by Admiral Byng to Mr. Cleveland, Secretary to the Admiralty, "On board the *Ramilies* off Minorca, May 25, 1756." It is quoted in many newspapers of the time, as well as in "The Gentleman's Magazine", June, 1756, pp. 312-3. The "Cabin Council" called by Byng on board the "*Ramilies*" comprised, besides the naval officers, General Stuart, Lord Effingham, and Colonel Cornwallis. These, if not the sailors also, would wear red coats, as in the design. Probably the fifth officer referred to in the design is not Rear-Admiral West, of the "*Buckingham*", 70-gun ship, Byng's second-in-command ; the speech attributed to this person does not accord with the conduct of West ; possibly the officer satirized was Byng's captain, Gardiner, of the "*Ramilies*", 90 guns. Byng desired the attendance of the soldiers in order that he might "collect their opinions upon the present situation, at which council not the least contention or doubt arose ;" see the "Epistle" as above. "The Gentleman's Magazine", before cited, comprises a French account of the abortive action between Byng's ships and those of Admiral La Gallissonnière, the French commander.

For illustrations of this subject, see "Work for the Bellman", No. 3352 ; "The New Art of War at Sea", No. 3354 ; "The Council of War in 1756", No. 3359 ; "Bung triumphant", No. 3361 ; "The Contrast", No. 3365 ; "Byng Return'd", No. 3367 ; "Much ado About Nothing", No. 3368 ; "The Devils Dance", No. 3373 ; "The Apparition", No. 3374 ; "Admiral B—g in Horrors", No. 3375 ; "B—n—g in horrors", No. 3376 ; "Britannia's Revival", No. 3377 ;

"A Scene in Hell", No. 3378; "A Complimental Hieroglyphick Card", No. 3379; "A—l B—g's Attempt", No. 3380; "Bungs Last Effort", No. 3381; "The Complimental Hieroglyphic Card", No. 3387; "The Devil Turnd Drover", No. 3416; "The Dis-card", No. 3421; "The Admirable Admiral B—g", &c., No. 3422; "The Revolving State", No. 3431; "Birdlime for Bunglers", No. 3434; "An odd Sight", &c., No. 3435; "The Vision", No. 3476; "An Hieroglyphic Epistle", No. 3479; "Merit and Demerit made Conspicuous", No. 3482; "Cowardice Rewarded", No. 3484; "A Court Conversation", No. 3492; "A Voyage to Hell", No. 3501; "At Home, Abroad", No. 3526; "The Eaters", No. 3545; "The English Lion Dis-member'd", No. 3547; "The Monument", No. 3562; "Now—and—Then", No. 3563; "Cog—It, & Nummi's Petition", No. 3564; "The Court-Martial's Sentence", No. 3566; "Female Court Martial", &c., No. 3567; "Adm^l Byng's last Chance", No. 3569; "Byng's Ghost", &c., No. 3570; "The Grinders", No. 3593; see the last for references to Byng himself.

$7\frac{1}{8} \times 5\frac{3}{4}$ in.

3359.

The Council of War in 1756. (No. 1.)

Pr 6^d.

[May 22, 1756]

AN engraving. At a table in a ship's cabin, that of the admiral's vessel, the "Ramilies", are the officers of Admiral Byng's squadron, and Byng himself, with a label in the mouth of each. "B—g", who seems in great trepidation, says, "*Your Opinions Gentlemen shall we fight the French, land our men or return to Gib—r*". "G—r", Captain Gardiner of the "Ramilies," turning to his left, says, "*Should we be beat, the Consequence wou'd be bad.*" Captain Durell, of the "Trident", indicated as "D—l", says, "*Tho we have number yet they are strongest in weight of Metal*". Lord Effingham, "E—m", states, "*I am not for landing as the Fort must be Given up*". Colonel Cornwallis, "C—s", declares, "*Im of the Same Opinion my L—d so for Gib*". "L—R—B", Lord Robert Bertie, declares, "*Nothing can be more Reasonable*". "P—y", Captain Parry of the "Kingston", remarks, "*Agreed let us all Sign*". Captain Amherst of the "Deptford", or "A—st", says, "*Dispatch then It's mem Cou*". "B—d", Captain Baird, of the "Portland", remarks, "*Excuse me my most brave Commanders ill not sign*". "N—l", Captain Noel, of the "Princess Louisa", his foot wrapped up and resting on a stool, pats Baird on the back, and cries, "*Well Spoken, Cap^t B—d Ill join with you*". "Having, from a state and condition of the squadron brought me in, found that the "Captain," "Intrepid," and "Defiance" (which latter had lost her captain), were very much damaged in their masts, I thought it proper, in this situation, to call a council of war, before I went again to look for the enemy. I desired the attendance of General Stuart, Lord Effingham, and Colonel Cornwallis, that I might collect their opinions upon the present situation, at which council not the least contention or doubt arose."—Admiral Byng's "Letter to the Admiralty."

Below the design these verses are engraved:—

"THAT B—g is an Admiral, all the World knows
Of Great Taste in Building, but Bashfull of Blows.
Polite in Behaviour, and fond to Excess
Can boast, much, Can swear much, Can fighting Profess,
But when Plac'd in the Van, to the Rear can Retreat
And without Rhime, or Reason, can write his Defeat.

That to Gib: he retreated, we well are Assured
 For to powder and Ball, he was never Innured.
 A Council of War, he there did Assemble.
 Which Council of war, few Councils Resemble.
 A Council indeed, both Seamen, and Stillmen
 In Council Debating to save men, not kill men;
 This Council (save two) ignobly Agreed
 To keep in whole Skins, not Venture to bleed.

“He that Fights & runs away
 May live to Fight another day,
 But he thats in the battle Slain
 Can never live to Fight again.—Hudibras.”

The action was fought May 20, 1756, the council of war was held May 22. It was stated in the newspapers that Captains Baird and Noel refused to sign the resolution of the council; in accordance with this report this print was designed; but in a list of the council published some time after, the names of these two do not appear, and surprise is expressed that they were not summoned.

Captain Noel was wounded in the action; and, if this print is correct, in the ankle.

For this subject, see “Cabin Council”, No. 3358; and other entries, dated May 20, and 21, 1756; for Admiral Byng, see “Adm^l Byng’s last Chance”, No. 3569.

Lord Robert Bertie was the colonel of a regiment of fusiliers, which had been put on board Byng’s ships instead of the marines ordinarily attached to the vessels; the marines were sent to Keppel’s squadron.

See an epitome of two tracts, published in Admiral Byng’s defence, and other papers on this subject, including his “Charge against the Ministry”, and his “unmutilated” account of the fight with the French squadron, &c., in “The Gentleman’s Magazine”, 1756, pp. 479-86.

Byng’s fleet comprised the following vessels:—The “Captain”, 70 guns, was commanded by Captain Catford; the “Intrepid”, 64, by Captain Young; the “Defiance”, 60, by Captain Andrews; Captain Gardiner was Byng’s captain on board the “Ramilies”, 90; Captain Durell commanded the “Trident”, 64; Captain Parry, the “Kingston”, 60; Captain Amherst, the “Deptford”, 50; Captain Baird, the “Portland”, 50; Captain Noel, the “Princess Louisa”, 60; Captain Edgecumbe was in the “Lancaster”, 66; Captain Cornwall, in the “Revenge”, 70; Captain Ward in the “Culloden”, 74; Rear-Admiral West, with Captain Everit, was in the “Buckingham”, 70 guns. The Earl of Effingham, General Stuart, and Colonel Cornwallis were military officers. For a list of Admiral La Gallissonnière’s fleet, see “The Gentleman’s Magazine, 1756, p. 484; this squadron consisted of the “Fondroyant”, 84; “La Couronne”, 74; “Le Guerrier”, 74; “Le Temeraire”, 74; “Le Redoubtable”, 74; “L’Hippopotame”, 69; “Le Fier”, 64; “Le Triton”, 64; “Le Lion”, 69; “Le Content”, 64; “Le Sage”, 64; and five frigates, “La Junon”, 46; “La Rose”, 30; “La Gracieuse”, 30; “La Topaze”, 24; “La Nympe”, 24. The English admiral had five frigates, the “Deptford”, 48; the “Chesterfield”, 40; “Phoenix”, 22; “Dolphin”, 22; “Experiment”, 22. The English guns were 932, the French guns were 982; the French fleet carried 6,885 men, the English, 8,050 men, of the latter 1,550 were soldiers.

The “Defiance”, with Captain Andrews in command, had been engaged with the “Dunkirk” in capturing the French ships “Alcide” and “Lys”; see “British resentment”, No. 3332; and “Britain’s Rights maintained”, No. 3331.

$12\frac{1}{2} \times 5\frac{7}{8}$ in.

3360. *THE COUNCIL of WAR in 1756.* (No. 2.)

[May 22, 1756]

THIS engraving is a copy from that described with the same title and date, No. 3359.

It is engraved on the same plate with "The Contrast"; "Cowardice Rewarded"; "Merit and Demerit" (No. 2.), respectively Nos. 3366, 3485, and 3483.

The verses quoted with No. 3359, as above, are engraved below the design.
 $9\frac{1}{4} \times 6\frac{7}{8}$ in.

3361.

"BUNG TRIUMPHANT"

[June 26, 1756]

AN engraving, which has been coloured by hand, and represents an arch, inscribed "*JUNE 26 1756*". Over the key-stone is a shield bearing a ship, with the motto, "*SAFE AND SOUND*"; crest, crossed-bones; supporters, a sheep and a cow. Above the arch is a balustrade, decorated with *fleurs-de-lis* and a rampant lion, both being inverted, or "*Topsy Turvy*"; along the top is a row of flags, described as "*whole not a Rag in a Flag*". Above the centre of the balustrade rises a small arch, on which, and on the balustrade, are spikes bearing a human head and four limbs. Under the larger arch is seen a scaffold, on which stands Admiral Byng, beneath a gallows, and lamenting,—"*I am troubled in Spirit & Grief overwhelmeth my Soul*." "*W—s—y*" (the Rev. John Wesley) encourages him, saying,—"*O Rejoice! Rejoice! that the L—d loveth thee for therefore art thou Chastis'd*." In front are persons pelting the Admiral with the contents of three baskets brought for the purpose, and respectively inscribed,—1, "*Welsh Onions*", of which a man says,—"*Cot pless hur Flood & Potty, now hur finkers its Cot Sounce hur is all Rates and Fier*." 2, "*English Flints*," the owner of these, while flinging a stone, cries,—"*O my Dear Eyes Now for your Jolly Nob what you wouldnt fight and be Dam'd to you*." A third man, 3, with "*Irishpotatoes*", shouts,—"*O Blur & Nowns but Ill bate you my Dear, and i Wish honey Blakeney was here now*." A fourth, with "*Scotch Pebbles*" in his basket, cries,—"*Mester Bung tak Gued heed tull ye're lugs, eil tak Mukle em et yere Hed*." A Frenchman exclaims,—"*L'Diab la Monr. Le Grand Monarch, no Serva Monr. Gallisoniere So as Dese, for Sava his Fleet*." In the spandrels of the arch, "*Gallisoniere*" and "*Bung*" are playing; the latter says,—"*Boh peep Sir*", the former replies,—"*Peep Boh Monr*".

The scaffold on which Byng and Wesley are standing is a movable one, borne on men's shoulders under the arch in triumph. Admiral La Gallissonniere commanded the French fleet, and was supposed as unwilling to renew the fight as Byng was said to have been, so they are here made to play at "bo-peep". The design implies that the English admiral's ship was safe and sound, being supported, or directed by cowheartedness and sheepishness. The flags are not ragged, not having been near enough to an enemy to receive a shot. The limbs on spikes are displayed as warnings to the admiral who had thus preserved the fleet. The action was fought May 20, 1756. Byng's official letter was made public June 26, some days after it arrived; the populace broke into a clamour of rage and indignation, which was alleged to have been fomented by political emissaries; agents were,

it is said, employed to vilify Byng in all places of vulgar resort ; and mobs were, it is added, hired to hang, and burn him in effigy.

For the subject, see entries in this Catalogue dated May 20, and 22, 1756 ; and for Byng, see "Adm^l Byng's last Chance", No. 3569.

$7\frac{1}{2} \times 12\frac{3}{8}$ in.

3362.

"*Nell Gw(eye)nn 2 the Hungary (Hare)lot 1756.*" (No. 1.)

45 *Publish'd according to Act Oct. 16, 1756, by Edwards & Darby facing Hungerford Strand.* [June, 1756]

THIS engraved letter, placed under a portrait probably intended for that of Nell Gwynn, comprises a series of rebusses.

The words printed below in brackets are represented in the original by drawings of the objects named :—

"*M(Adam) w(ass) (Eve)r Such a f(awl)se (Puss) as U R the Most un(grate)-full (bitch) (eye)n the (world), U t(hat) was (awl) most t(oar) 2 pieces (last) war & Sav'd only by y^e (eye)ntervent(eye)on of our Good (King) & now (toe) t(urn) t(tail) 2 a french Ra(skull) t(hat) w(hen) he's Serv'd h(eye)s turn will C U at the (Devil) (bee)4 he'll Stir a (foot) 2 serve you (butt) this (eye)s the (case) with most wh(oars) the (man) t(hat) (eye)s kindest (toe) 'em they (awl)ways slight U w(eye)ll find w(hen) (mat)(ears) R (1)ce Concluded U w(eye)ll (bee) an abandon'd (house) wife*

(Ewers) *Nell Gwynn.*"

The satire refers to the engagements made by Maria Theresa, the Empress-Queen of Austria and Hungary, with the French King, which were opposed to the interests of the English and Hanoverians. Horace Walpole expressed the feeling which obtained in this country on this subject, see "Letter to Sir H. Mann," July 24, 1756 :—"You will be pleased with a cool sensible speech of Lord Granville to Colorado, the Austrian minister, who went to make a visit of excuses. My Lord Granville interrupted him, and said, 'Sir, this is not necessary ; I understand that the treaty is only of neutrality ; but what grieves me is, that our people will not understand it so ; and the prejudice will be so great, that when it shall become necessary again, as it will do, for us to support your mistress, nobody will then dare to be a Lord Granville.'"

This engraving is No. 45 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757, &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design :—

"Plate XLV. The subject Matter contained in the Hieroglyphic Piece is a satyrical invective against the Queen of *Hungary* for her Ingratitude in forsaking her old and faithfull Ally, and connecting with her common and inveterate Enemy the *French.*"

For Maria Theresa, see "The Sequel", &c., No. 3694.

See "The 2 H, H's", No. 3342.

$2\frac{7}{8} \times 3\frac{7}{8}$ in.

3363. "*Nell Gw(eye)nn 2^d Hungary (Hare)lot 1756*". (No. 2.)
See above, No. 1038.

45

[June, 1756]

THIS engraving is a copy, reversed, the face of Nell Gwynn leaning to our right, from the satire described with the same title and date, No. 3362. It was prepared to illustrate "England's Remembrancer", &c.; see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

 $3\frac{1}{8} \times 4\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3364.

Contrast or Britannias distributive justice.

[July 10, 1756]

THIS is the original drawing in Indian ink for the woodcut described as "The Contrast", &c., No. 3365, to which refer for an account of the design. The central figure of Britannia has been cut out and an impression of part of "The Acceptable Fast", &c., inserted, see No. 3341, the hands having been adapted to the new purpose.

11 × 6 in.

3365.

The CONTRAST: or BRITANNIAS DISTRIBUTIVE JUSTICE, exemplified in the Rewards she assigns the Illustrious, Brave and Magnanimous GENERAL BLAKENEY, on her right Hand; and to the Inglorious Cowardly Admirable A—B—g on her left. (No. 1.)

[July 10, 1756]

A WOODCUT copy of No. 3364, with some variations. A demon is added behind Admiral Byng; a genius, with a coronet, is hovering behind General Blakeney.

Britannia, placed in the centre, is holding a Star and Riband to Blakeney, and thus addresses him,—"*Britannia confers this upon you as a reward for your Bravery, and the Honour which your Gallant behaviour has derived to your King and Country.*" Blakeney, under whom is written, "*THE CHRISTIAN HERO!*" replies,—"*Madam, I hope I have discharged the Trust you have reposed in me both as a Man and a Christian.*" To Byng, standing on her left, she presents a broken sword and a halter, and says,—"*Britannia assigns you these Emblems as a reward for your Cowardice and the Ignominy and Disgrace you have brought upon the British Flag.*" He replies, in a satirical paraphrase of his letter to Mr. Cleveland, Secretary to the Admiralty, for which see "Cabin Council", No. 3358,—"*Madam, I've the pleasure to tell you that I am alive; have drubb'd the French, and am going to Gibraltar, where I shall save my bones, & sleep in a whole Skin, & shall leave Blakeney to reap the fruits of my Victory, and the service I've render'd him as well as my King and Country.*" Behind Byng appears the Devil, eager to clutch

him, and, in the distance, the fleet, and, under the Admiral's feet, are these lines :—

“’Tis *Britannia's* decree *Here's a halter for B—g*
As he fought like a Sheep, like a Dog let him Swing.”

Behind *Blakeney* is a view of Port Mahon with a vessel bombarding it.

Below the design these lines appear in letterpress :—

“Advance my Son! *Britannia's* great Defence!
 Receive the Patriot's glorious Recompence.
 Thy Breast long taught with Liberty to glow,
 Calmly resolv'd, unaw'd, defies the Foe:
 Haply when future Ages shall relate
 Th' illustrious Actiones of the Brave and Great!
 Recording Annals *Blakeney's* Worth shall tell,
 Who in his Country's Cause deserv'd so well.
 Nor less let B—g of his Reward despair,
 This Badge of Ignominy doom'd to wear:
 A Nation's *Bulwark* deathless Laurels crown,
 A Nation's *Bully* sullies his Renown;
 These, when the Muse shall consecrate to Fame
 The Patriot's Prowess and the Hero's Flame,
 Succeeding Times shall thus be taught to sing,
 So fought brave *Blakeney* and so boasted B—g.”

See the same title, No. 3366, and for the subject, see the entries dated May 20, and 22, 1756. For Byng, see “Adm^l Byng's last Chance”, No. 3569.

$10\frac{5}{8} \times 5\frac{3}{4}$ in.

3366. *The CONTRAST or BRITANNIAS DISTRIBUTIVE JUSTICE exemplified in the Rewards she assigns the Illustrious Brave and Magnanimous GENERAL BLAKENEY on her Right Hand; & to the Inglorious Cowardly Admirable Ad—r—l Bung on her Left.* (No. 2.)

[July 10, 1756]

THIS engraving is a copy from the Indian ink drawing which is described with the same title and date, No. 3364.

It is engraved on the same plate with “The Council of War in 1756”, “Cowardice Rewarded”, “Merit and Demerit” (No. 2.), respectively Nos. 3360, 3485, and 3483.

The verses quoted with No. 3365, as above, are engraved below the design.

$9\frac{1}{4} \times 7\frac{1}{8}$ in.

3367.

BYNG *Return'd; or the COUNCIL of EXPEDIENTS*

[July 26, 1756]

IN this engraving at a table are seated a fox, *i. e.*, Mr. Henry Fox (afterwards Lord Holland), holding a balance, in one scale of which “*Pitt*,” “*Leg*,” “*Pultney*,” “*Townshends*,” “*Beckford*,” “*S^r Jn^o. Phillips*,” “*S^r Henry Ereskin*,” “*Lee*

Hay", outweigh "Innumerable Placemen and Pensioners". Fox lets the name of "L—d Egm—t" fall to the ground from a black bag (?). Lord Anson, sitting next to Fox, has one hand on several papers, being "Instructions for B—g to come home", "Adm^{ls} Comⁿ for Cap. Y—ng", "Ships and Admirals in Commission compar'd". The Duke of Newcastle holds "A Charge of the Change of the M—y An 1755 To S^r T. R—b—s—n resigning to F—x £2000 p Annum for 31 Years" £62000

To the M of Loth—n resigning to H. C—b—ll	£2000 p Ann for 31 Years	62000
To H— C—ll to make the Regist—r agreeable to him	1000 p Ann for Life	14000
To D—ll On-l-w resigning to M— S—ll-yn	1000 p Ann for Life	8000
To M ^r . Ar—nd-ll resigning to L—d Hilsb-r—gh	2000 p Ann for Self & Wife	15000
To late Speaker of Ir-l-nd	2000 p Ann for 31 Years	62000

£223,000"

The Duke of Cumberland, who sits next, has one hand on papers inscribed,—*"Experiments for my better Modelling the Army"*, *"Prevost Commiss"*, *"Comⁿ. of Ma. Gen^l. to the D of B—d"*, *"Commission of Major Gen to the D of M—b—h"*. Another minister, with a bottle and glass in his hands, exclaims,—*"My dear Lord here's to our two best friends, Munickausen and the Countess"*. Lord Sandwich holds,—*"Vaneschis Proposal for the Opera M^{rs} Lanes Objection"*, *"Memorial from Mingotti"*.

Lord Hardwicke, who stands between the two Dukes, asks,—*"Is it your L—ds—ps Pleasure that the Defendant B—g be call'd in—Order'd"*.

Admiral Byng stands fettered at the door, and holds a roll of paper. He says,—*"My Lords by these your Original Instructions & these my Still-Ungarbled Letters I must Stand or fall in the judgment of my Country"*.

Against the wall hang four pictures, which are severally inscribed,—*"Portmahon"*, over it the French *fleur de lis*; *"Bologne betray'd by the E. of Warwick in the Reign of Edward the 6th"*; *"Calais betrayd by the Council in the Reign of Queen Mary"*; *"Dunkirk Sold by the Council in the Reign of Cha^s the 2d"*.

Below the design the following verses are engraved:—

"The Quacks of Government who sate,
At the Unregarded Helm of State.
—— met in Consultation,
To Cant, & Quack, upon the Nation.
Not for the Sickly Patient's Sake,
Nor what to give, but what to take. *Hudibrass*"

"Sir Thomas Robinson cheerfully gave up the seals with more grace from the sense of his unfitness, than from the exorbitant indemnification he demanded."—"He desired to be restored to his old office, the great wardrobe, in which he had been placed to reform it, and had succeeded. He asked it for his own life and his son's. They gave it him during pleasure, with a pension of 2000*l*. a year on Ireland for thirty-one years."—"Memoires of the last ten Years of the Reign of George the Second, by H. Walpole," 1822, vol. i., p. 403.

"It is necessary to recapitulate the extravagant and lasting charge which this new caprice or consequence of the Duke of Newcastle's caprices brought on the government. Sir Thomas Robinson had a pension of 2000*l*. a year on Ireland for thirty years. Mr. Arundel, to make room for Lord Hillsborough, 2000*l*. a year. Sir Conyers Darcy 1600*l*. a year. Lord Lothian, 1200*l*. Lord Cholmondeley, to indemnify him for the division of his office, 600*l*. a year. Here was a load of

near 8000*l.* a year incurred for many years to purchase a change in the administration—for how short a season will soon appear.”—*Ibid.*, vol. i., p. 485.

The Earl of Hillsborough succeeded Lord Sandys as Treasurer of the Chamber, an office abolished in 1782.

George Augustus Selwyn succeeded Denzil Onslow as Master of His Majesty's Works.

Lord Lothian, after many negotiations and reluctances, quitted, with a pension of 1200*l.* a year, the office of Lord Register of Scotland, which was conferred on Mr. Hume Campbell for life. Mr. Ponsonby was the Speaker for the Irish House of Commons, the previous Speaker was Henry Boyle, pensioned as before stated, April 13, 1756, created Earl Shannon, April 17. Baron Munchausen was the Minister for Hanover in England. The “Countess” was the Countess of Yarmouth, the king's mistress. Vanneschi was the author of operas, an Italian abbé, and opera manager, who had a bitter quarrel with Madame Mingotti, a singer; this dispute, which began in 1753, was at its climax at the date of this design. For Mingotti, see “The Idol”, No. 3533.

Admiral Byng's official letter to the Admiralty was alleged to have been much garbled, many passages being omitted.

These omissions were calculated to operate unfavourably for him in the public opinion.

For Mr. Fox (Lord Holland), see “The French King in a Sweat”, No. 3691. For Mr. Pitt (the Earl of Chatham), see the same. For Legge, see “Patriotism rewarded”, No. 3590. For Pulteney (Earl of Bath), see “Modern Characters”, No. 2829. For George Townshend, see “The Recruiting Serjeant”, No. 3581. For Beckford, see “The Temple and Pitt”, No. 3652. For Sir J. Phillips, see “The Two Shilling-Butcher”, No. 2860. “Lee” was probably Dr. Lee, for whom see “Next Sculls at the Adm—ty”, No. 2614. For Dr. Hay, of the Admiralty, see “Adm'l Byng's last Chance”, No. 3569. For the Earl of Egmont (formerly Lord Perceval), see “A Cheap and Easy Method”, &c., No. 2604. For Lord Anson, see “Byng's Ghost”, No. 3570. For Admiral Byng, see “Adm'l Byng's last Chance”, No. 3569. For the Duke of Newcastle, see “The Noble Game of Bob Cherry”, No. 2850. For the Duke of Cumberland, see “Dinah relates her distresses”, No. 3646.

For the Duke of Bedford, see “The H——r Bubble”, No. 2589; “Next Sculls at the Adm——ty”, No. 2614; “Great Britain's Union”, No. 2864; “A Sight of the Banging Bout at Litchfield”, No. 2863; “An exact Representation of the Banging-Bout”, &c., No. 2865; “Locusts”, No. 3018; “A Tryal who shall be Master”, &c., No. 3082. For the Duke of Marlborough, see “What's all this”! No. 2495; “The H——r Bubble”, No. 2589; “Court and Country United”, No. 2609; “The Motive”, No. 2485. For the Earl of Sandwich, see “The Recruiting Serjeant”, No. 3581. For Mrs. Lane, see “Marriage à la Mode, Plate IV.”, No. 2731, note to p. 569. For the Countess of Yarmouth, see “The Scotch Patriot”, No. 2450; and “The Court Fright”, No. 2606.

For Sir T. Robinson, see “Memoires,” as above, by Horace Walpole, 1822, vol. i., p. 337.

The appearance of this print is recorded in “The Gazetteer”, &c., July 31, 1756, p. 3, col. 3.

$11\frac{1}{2} \times 7\frac{1}{2}$ in.

3368.

MUCH ADO ABOUT NOTHING.

*Publish'd According to the Act & Sold at the Corner of y^e West Passage of
y^e Royal Exchange in Castle Alley. [July, 1756]*

AN engraving. A French officer stands pointing to Fort Mahon, and boasts that it is "*Port-my-own*". An English sailor points to a hawk and says,—"*War Hawke Monsieur*."; between them appear the British troops marching out of the fort; on the other side is Admiral Byng, with a halter round his neck, his broken sword and truncheon lie on the ground; he says,—"*I'll gett my Head out I don't fear, if I put another or two in my Room; for self preservation, is a Law I have Strictly kept.*" Behind him are seen "*Gib-Halter*", and a gallows.

Below the design these verses are engraved:—

"To Beseige a Strong Fort with no Men to Defend it,
Sure none, but a Richelieu cou'd e'er have Pretend it.
But a true British Heroe such Victories Loathing;
Will tell you twas all much ado about nothing.
Who the duce cou'd have Fought without Food or Relief
For in English the Substance of Fighting, is Beef,
Good Drink might they had—But in that they was flung,
For the Liquor was Stout, so out flew the Bung.
Yet indeed to the French who so often are Beat,
This Action was Something—Morbleau it was Great.
The half of this Glory, to Britons is due.
To the Brave A——I B—— & the Devil Knows who,
So Monsieurs beware of your puffing & Cllatter
Theres one nigh at hand, who knows more of the matter.
Bold Hawke with his Squadron, triumphant shall Drive,
Each Frencheified Drone, from their new Possesd Hive."

Byng in his letter to the Admiralty, July 4, 1756, wrote, of his character,—
"I hope to make appear has been most injuriously and wrongfully attacked",—"it is
so much of a piece with the whole unheard of treatment I have met with, that
neither they (the officers), the fleet, or myself can be more astonished at that
particular than at the whole."

Sir Edward Hawke was sent to supersede Admiral Byng and command the
fleet.

For this subject, see the entries in this Catalogue dated May 20, and 22, 1756;
and, for Byng, see "Adm^l Byng's last Chance," No. 3569.

$11\frac{1}{8} \times 6\frac{5}{8}$ in.

3369.

ADMIRAL BYNG RIDING MR. FOX.

[August, 1756]

THIS etching represents Admiral Byng, holding a strong riding whip, mounted on
the back of a fox, *i.e.*, Mr. H. Fox (afterwards Lord Holland), who is trotting
rapidly with his burden. Byng says,—"*Never sent me succour for Minorca I'll*

Whip y^e Dog", thus referring to the threats of Byng, that he would hang the ministers who had despatched him with insufficient power to the succour of Gibraltar. On Fox's saddle-bow is,—"*I'll be out*", *i.e.*, declaring his intention to quit the Newcastle Administration; on his tail is,—"*I shan't Bruss him off*".

This engraving appears to belong to a series, of which "Bi—g's turn to Ride", No. 3370, is a member.

For Mr. Fox, see "The French King in a Sweat", No. 3691; for Byng, see "Adm^l Byng's last Chance", No. 3569; for the subject of this design, see "The Western Address", No. 3392.

$3\frac{3}{8} \times 2\frac{1}{8}$ in.

3370.

Bi—g's turn to Ride.

[August, 1756]

THIS etching, which forms a Five of Hearts, the "pip" having been printed in red in the upper corner on our left, seems to have been made to serve with others in a pack of playing cards. It represents Admiral Byng mounted astride of a sea-lion, *i.e.*, Lord Anson, First Lord of the Admiralty, who was accused of having garbled, or suffered to be garbled, Byng's despatch referring to the failure of his attempt to succour Fort Mahon; see the entries in this Catalogue, dated May 20, and 22, 1756; and, for Byng, see "Adm^l Byng's last Chance", No. 3569. The admiral, who flogs the sea-lion with a whip, cries,—"*I'll flog y^e Lyon for Contracting my Letter—*", he holds a paper inscribed "*My Secredary*"; see "The Western Address", No. 3392.

This print appears to have been one of a series with "Admiral Byng riding Mr. Fox", No. 3369.

See "The Eaters", No. 3545; for Lord Anson, see "Byng's Ghost", No. 3570.

$3\frac{3}{8} \times 2\frac{1}{4}$ in.

3371.

"THE PILLARS OF THE STATE." (No. 1.)

1

[August, 1756]

THIS etching represents, in profiles facing each other, two half-length figures of the Duke of Newcastle and Mr. H. Fox, afterwards Lord Holland. On the Duke's riband are three *fleurs-de-lis*, indicating his alleged subserviency to France; on the breast of Fox a similar symbol appears, for the same purpose; Fox has a fox's head, as usual; the Duke is looking at him through a large magnifying glass; this was his custom, see other portraits, *e.g.*, "Poor Robin's Prophecy", No. 3383; "The Advocate", No. 3527; "Punch's Opera", No. 3394. Behind each figure is a gallows, with "*THE PILLARS OF THE STATE*" written on the upper limbs. Chains suspended from the gallows support an inverted English ship, on the keel of which the French Cock is ostentatiously crowing; on the ship is a label, probably referring to the anticipated fate of each minister,—"*GALLUS—SO NEAR*."

Below the design is the following inscription:—

“Brother Brother, we are both in the Wrong.
Vide Gay’s Peachum & Lockit.”

For a particular reference to this print, see “The 2 H, H’s”, No. 3342.

This engraving is No. 1 in a volume of satires, entitled “A Political and Satyrical History of the Years 1756 and 1757”, &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate I. The Deserts of these Caricaturas are by the Satyrist fixed over the Heads of each, as partly by the Craft of one, and the Blunders of the other, our Marine at that time was turned topsi-turvy, while the *Gallick* Cock crowed triumphant. But a succeeding Patriot¹ has since weighed the foundered Bark to his own Glory, and the Satisfaction of the People.”

For the Duke of Newcastle, see “The Noble Game of Bob Cherry”, No. 2850; for Mr. Fox, see “The French King in a Sweat”, No. 3691.

$3\frac{3}{8} \times 2$ in.

3372. “THE PILLARS OF THE STATE” (No. 2.)

1

[August, 1756]

THIS engraving is a copy from the design described with the same title and date, No. 3371. Below the design are the lines, as before:—

“Brother Brother we are both in the Wrong,—
Vide Gay’s Peachum & Lockit”.

It was prepared to illustrate “England’s Remembrancer,” &c.; see “The 2 H, H’s”, No. 3342, note. It is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{7}{8} \times 2\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3373.

THE DEVILS DANCE SET TO FRENCH MUSIC BY DOCTOR
LUCIFER OF PARIS.

P^r 6^d To be Had at the Acorn in the Strand

[August, 1756]

AN engraving, coloured by hand, showing a room where the Devil, “4”, clothed in a French robe, blows a French horn, to the tune of:—

“Over the water & over y^e Sea,
And over the water to Charley. 1756.”

On the ground is spread a map of the “*Prov of G. Britain*,” chained to “*PART OF FRANCE*” by “*VILLAINY*,” “*FOLLY*,” and “*Treachery*”. Around the map are dancing, with cloven feet, Admiral Byng, or perhaps Lord Anson, “1”, on a plan of

¹ Admiral Hawke.

"*M-hone quite gone*", and on a paper inscribed with "1588 *Drake Sir Geo. B—* (? Rooke) 1739 *Adm^t. Vern*" (on), and exclaiming,—"*I am afraid our Music wont hold out. Fegs this is better than Dancing on nothing tho'.*" He wears a *fleur-de-lis* on his breast. The Duke of Newcastle, "2", dressed as a fishwife, with a tub of "*New Castle Sal*" (non) behind him, dances on "*Magna Char—*" (ta), "*(Con)stitution as Established—so help me g—*". He spreads out his petticoats and sings,—"*Dont mind 'em Jackey sant Hurt it : Nursy will save it Now child behind me.*" Mr. Fox, "3", holding in his hand "*The Goose that laid y^e Golden Eggs*", dances on "*Law*", "*Honour*", "*Justice*", "*Honesty*", (Com) "*mon Sence*", "*Property*", and "*Liberty*", and sings,—"*Ay. Ay. that's the tune Right & Left S'blood mind the Musician Half figure & Cross over & I'll foot it After ye*". A Frenchman, "5", looking on, exclaims,—"*Dis is D' Diab^{le}'s Hobbla Allons A Paris dere is de grand Dance de Wooden Shoe Dance.*"

The Duke of Newcastle frequently figures in caricatures as a Newcastle fishwife, or as an old nurse; see "England Made Odious", No. 3542; "The Old Woman", No. 3497; "Punch's Opera", No. 3394.

"Anson himself did not escape so honourably" (as Admiral West, Byng's second in command had done:) "his incapacity grew the general topic of ridicule; and he was joined in all the satiric prints with his father-in-law, Newcastle, and Fox."—H. Walpole's "Memoires of the last Ten Years of King George the Second," 1822, vol. ii., p. 68.

The ministry at this time was very unpopular; the Duke of Newcastle was First Lord of the Treasury, Lord Anson First Lord of the Admiralty, and Mr. Fox Secretary of State; they were charged with being influenced by France, and were said to be actuated by villainy, folly, and treachery in so conducting affairs as to reduce Britain almost to the condition of a province of France.

For Admiral Byng, and Admiral West, see "Adm^t Byng's last Chance", No. 3569. For Anson, see "Byng's Ghost," No. 3570. For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850. For Mr. Fox, see "The French King in a Sweat", No. 3691.

For Admiral Vernon, see "A Skit on Britain", No. 2423, and the references it contains; "Bob's the Whole", No. 2464; "Army proceedings", No. 2493; "To the Independent and Worthy Electors", &c., No. 2497; "The Triumph of Justice", No. 2501; "The Whole State of Europe", No. 2502; "The Banner of Liberty", No. 2505; "The Cats Paw", No. 2831; "The Vision", No. 3476.

$12\frac{1}{2} \times 6\frac{7}{8}$ in.

3374.

THE APPARITION.

Publish'd according to Act of Parliament Aug. 14. 1756, by J. Smith at Hogarth's Head Cheapside. Price 6. [August, 1756]

In this engraving Admiral Byng, in fetters, is seated at a table, on which are two books, inscribed severally, "*Spanish Armada*", and "*Matthews and Lestock*". Byng is startled by his father's ghost, holding a baton of command, and threatening his son. Behind Byng a double picture appears, representing, 1, Byng addressing the Duke of Newcastle with,—"*Pray your Grace let me be sent*". In 2, the effigy of Byng, with a label, inscribed,—"*I Could not Fight*", attached to its breast, is carried by a mob to be burnt at the foot of a gallows, to which latter Justice is pointing; on the ground is "*Gazetta B—s Letter Lyes & Nonsense*".

Below the design the following verses are engraved:—

1

" Oh, thou whose timid cōw'ring Heart
By low-born Fear's betray'd,
Look up, with pale Conviction start,
And see thy Father's Shade!

2

Art thou, degen'rate Wretch, my Son?
Thee did my Fondness nurse?
I never-fading Laurells won,
Thou ev'ry Briton's Curse.

3

Hark, Bl—k—n—y damns thy coward Fears!
Hark, Cunn—g—m complains,
The Ghost of A—dr—ws red appears,
And No—l's Blood arraigns.

4

Deceiver of thy sacred King!
False to thy Country found!
England, that lov'd the name of B——
Now blushes at the Sound.

5

Minorca lost! Britannia cries,
(While Sorrow dims her Eye)
Let B——, the Voice of Truth replies,
Declare the Reason,—Why.

6

Thy Br—th—r (shudder at the Name)
Bewail'd thy truant Pride;
He cou'd not bear the load of Shame,
And broken hearted died.

7

The Mob aloft thy Image bear,
An ignominious Sight;
And jeering read the Labell where,
'Tis wrote—I cou'd not Fight.

8

Each Son of Neptune scoffs and rails,
O'er every Cann of Flip;
For G—d's sake! pray keep back the Sails
A Shot may hurt the Ship.

9

Fearst thou not Heav'n enrag'd will stretch
Its vengeful red-right Hand;
And instant Judgement blast the Wretch
That wounds his native Land?

What sue to tread in Glory's Path
 Yet home dishonour bring?
 Dread, Dastar'd, dread, the fatal Wrath
 Of Nation and of King."

"Bl—k—n—y" was General Blakeney, Governor of Minorca, see the entries in this Catalogue which are dated May 20, and 22, 1756. Of "Cun—g—m", is the following:—"A Captain Cunningham, who had been ill-used in our service, and was retired to Leghorn, said '*They will want Engineers,*' and immediately sold all he had, bought provisions and ammunition, and flung himself into St. Philip's. This gallant man died in the island of Guadaloupe, at the taking of which he served, in 1759."—H. Walpole's "Memoires of the last Ten Years of the Reign of George the Second", 1822, vol. ii., p. 66. See "The Gentleman's Magazine", 1756, p. 348, where, cited from the Articles of Capitulation, is as follows:—

"Art. xi. That Mr. Cunningham, the engineer, who acted as a volunteer during the siege, shall have a passport, and leave to go wherever his affairs require."

Captain Andrews, of the "Defiance", was killed in Byng's skirmish with the French fleet, see Nos. 3331, and 3332. Captain Noel, of the "Princess Louisa", was wounded in the foot.

July 28, Admiral Byng's brother arrived at Portsmouth and passed the evening with him. He died the next morning in strong convulsions.

Byng was burnt in effigy in many parts of the kingdom.

For the subject, see entries in this Catalogue, dated May 20, and 22, 1756, and "Adm^l Byng's last Chance", No. 3569. For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850. For Admirals Matthews and Lestock, see "All Hands to a Court Martial", No. 2682.

See "Admiral B—g in Horrors", No. 3375; and "B—n—g in Horrors", No. 3376.

$8 \times 8\frac{1}{8}$ in.

3375.

Admiral B G in HORRORS At the Appearance of the Unhappy
 SOULS, who was Kill'd in the Engagement crying for Re-
 venge

[August, 1756]

THIS is a photographic copy from a broadside, comprising a woodcut and two columns of verse in letterpress. The former shows Admiral Byng seated in prison, manacled, and near a table, on which are a lighted candle, papers, and the admiral's watch. He is holding up both hands in dismay at the appearance of many ghosts of men, some of whom carry their heads in their hands, these were intended for traitors who had been decapitated. One of the spirits points to three traitors' heads, which are fixed on poles in the background. On the wall is a print of men hanging on a gibbet.

The verses are:—

As late one Night our worthless A——l sat,
 Full of Reflections, on his impending fate,
 A dismal Group of Figures met his Eyes,
 Which fill'd His Guilty Soul with strange surprize,
 With Horror in his Looks, to them He spoke,—
 What means your Haunting me, with Threat'ning looks
 Since I have but Obey'd the firm dictate,
 Of such who —— the State.

An angry Spectre, cover'd with blood, then said,
 At our Apperance you well may be dismay'd,
 Since by your Treachery and Cowardice,
 We lost our Lives, and they, by whose advice
 We were abandon'd to the Foe, shall bleed,
 As well as you, who dar'd to do the Deed,
 That they had Order'd, they with you shall die,
 As Traytors to your injur'd Country
 Your Cowardly C——s¹, who in Council sat
 Agreed to leave Old BLAKENEY to His Fate,
 Shall meet their deserved Fortune in a string,
 And Curse the Hour they e'er knew Cowardly B—g
 BRITANIA calls for Vengeance on thy Head,
 Nor shall thou find Justice this Land has fled,
 Her Sword is sharp, Thou surely shall it feel
 To satisfy our KING, and common Weal,
 When, lo! another Spectre then appear'd
 Whose grimly, bloody looks, made Him affraid,
 SEE There! the FRENCH in Fort St. Philips are,
 Possest of That,—To all True BRITONS dear,
 Thy Villany hath dishonour'd the British Nation,
 Since Thou, hast Acted false, in Thy High station,
 Thy blood must make Attonement for Thy Crime,
 Thy Name shall always stink in AFTER TIME."

The design here in question is derived from that of the engraving which is catalogued as "Squire Ketch in Horrors", No. 3091, the heads in the background representing Towneley and Fletcher, occur again with an additional head. For a design, similar in some respects to this, see "B—n—g in Horrors", &c., No. 3376. For this subject, see the references to other entries in this Catalogue, which are given with "Cabin Council", No. 3358. See "The Apparition", No. 3374.

$6\frac{3}{8} \times 7\frac{1}{8}$ in.

3376.

B—N—G in horrors; Or T—rr—ing—t—n's GHOST reproaching
 his cowardly SON.

Publish'd According to Act of Parliament August 1756 London, Printed, 1756.
 [August, 1756]

AN engraving, coloured by hand, with two columns of verse in letterpress beneath; in the former Admiral Byng is represented in his cabin shrinking to a corner, alarmed by the appearance of his father's ghost. On a table lies,—"*Private instructions — D— N—w—l*".

However indignant the populace might be against Byng, they were almost equally so against the Duke of Newcastle and the administration; in order to divert their wrath Byng was, it is said, made the victim.

The verses are not of sufficient interest to justify transcription.

See "Admiral B—g in Horrors", No. 3375; and "The Apparition", No. 3374.

$6\frac{1}{8} \times 4\frac{1}{8}$ in.

¹ "Captains", see "Cabin Council", No. 3358; and "The Council of War in 1756", No. 3359.

3377.

BRITANNIA'S Revival, or the rousing of the British LYON.

[August, 1756]

AN engraved design, with verses engraved below. In the former, Britannia appears distressed, seated on the sea-shore, her genius is weeping at her side, her laurels are fallen from her brow, her shield is reversed, her helmet battered, and her spear lying broken on the ground. Near her lies the British Lion asleep, a chain round his neck is held by courtiers, whose address, an inscribed paper, Britannia flings on the earth, while she holds forth her hand to receive the City Address, which proposed an inquiry into the loss of Minorca, the establishment of a militia, and is supported by Pitt (?), &c.¹ On one side of the background are English ships in port, blockaded by the French navy on the other side.

Beneath are lines explanatory of the design.

10 × 6 $\frac{7}{8}$ in.

3378.

A Scene in HELL, or the Infernall JUBILLEE.

*Barnaby Clincher inv^t Hannibal Scratch sculp Sold at the Ball in Fell Street
near Cripplegate. price 6*

[August, 1756]

AN engraved view of the "*GREAT HALL IN PANDEMONIUM*", with the devils dining on "*B*", "*F*", and "*N*", i.e., the hearts of Byng, Fox, and the Duke of Newcastle; with goblets of "*T—t—rs Bl—d*". Labels proceed from the mouths of some of the devils. The President points to Byng's heart, and says,—"*On this Heart depended a Nation's Hopes, now baffled by its Cowardice, O Princes spare it Not.*" Another fiend points to Fox's heart, and cries:—

*"This subtle Heart no Honour knew
But made a K—g and C—ntry rue."*

A third fiend points to the Duke of Newcastle's heart, and declares:—

*"As sure as Newcastle's on Tyne,
This heart with t'other Two did join."*

Another devil remarks:—

*"Fall too with glee fall too & Eat,
'Tis Hell's delight & En—l—d's Treat."*

His neighbour cries:—

*"Why should we spare a Heart so vile
That did a Nation's Hopes beguile"*

The next devil declares:—

*"But now we have got it safe and sound
As ever Fox was caught by Hound"*

¹ With them is a mastiff which by barking furiously vainly endeavours to rouse the British Lion.

His neighbour counsels :—

*“ Come Eat my Friends, let’s eat away,
And yearly celebrate this Day.”*

A devil remarks,—“ *They look well* ” ; another, munching a piece of the heart of Byng, avers applausively that it is—“ *Nicely Done* ” ; the last of the party declares that it is—“ *A Fine Feast* ” ; an imp who acts as butler, and is decanting “ *Tr—t—rs Bl—d* ” at a side table, looks at a goblet of the fluid, and says,—“ *Not clear* ” . An imp attendant, who brings a dish from a side division of the building, the infernal kitchen, says,—“ *Tis Hellfired hot.* ”

“ *Cerberus* ”, with two heads, is licking blood off the floor.

At the side is a view of the infernal kitchen. One devil is roasting the bodies of Newcastle, Byng, and Fox, which are severally inscribed,—“ *Luzury* ”, “ *Cowardice* ”, “ *Subtlety* ”. Other diabolic cooks are working at the dresser, on which is a “ *Dish of Popes eyes* ”, and a “ *Friggasee* ”. The following dialogue occurs,—“ *Though Im no French Cook, I know Whats What as well as Cloe* ”. “ *Dam the French and their Cooks too* ” ; “ *O Dont dam em for If they come to Hell they’ll poison the Devil* ” ; “ *No lets have none Here We shall be as bad of as Engl—d if they was* ”. One devil is boiling a cauldron of “ *T—t—rs H—ds* ”, and he asserts,—“ *These Heads are very tough* ”.

Below the design these lines are engraved :—

“ The Breast that shudders at this horrid Sight,
Feels not a Britton’s wrong, nor Brittons Right,
Fears but for Self not Countrymen oppress,
And sees alike his Sovereign Distrest :
Pale Fear Avaunt ! no Britton knows thy Power,
True Virtue shrinks not in the dreadfull Hour ;
Whoever owns thy dastardly Domain,
Beholds his Country bleed, in hopes of Gain.”

Chloe was the name of the Duke of Newcastle’s French cook ; see “ *The Duke of N——tle and his Cook* ”, No. 2684 ; for the Duke, whose alleged luxury was often condemned, see “ *The Noble Game of Bob Cherry* ”, No. 2850. For Fox, see “ *The French King in a Sweat* ”, No. 3691.

This print was probably published in the autumn of 1756, when the Fox and Newcastle Administration, which fell to pieces in December, were almost as unpopular as Byng had been.

$11\frac{1}{4} \times 9\frac{1}{8}$ in.

3379.

A Complimental Hieroglyphick CARD from the BRITISH LION to the French Leopard occasion’d by there late excessive Triumph.

According to Act of Parliament Aug 27, 1756, to be had at the Star on Holborn Hill.
[August, 1756]

THIS is an ironical congratulatory address to the French on their conquest of Minorca, with assurances that the matter would be inquired into, that it had had the good effect of awakening the British nation, that Admiral Hawke was already despatched to supersede Byng in command of the English fleet, and that England would take her revenge. The postscript alludes to the City Address to the King, requesting that an inquiry, and the punishment of culprits should take place, likewise the establishment of a militia, and dismissal of the foreign mercenaries.

The "Card" is engraved, and comprises rebuses which, in the following transcript, are represented by the names of the objects designated for the sake of the sound of their names; these names are enclosed by brackets:—

"(Awl)though (yew)r (ant)ichristian (King) & his (slav)ish Subjects swell like (frog)s & are (trumpet)ing forth with Excessive joy (bee)yond (awl) measure & (yew)r (face)s & (heart)s overflow with (pan)agericks on account of the Success of (yew)r (arm)s in Conquering of (Fort) S^t Phillip the British (Lion) long detain'd in (minister)i(awl) (chain)s & (fetter)s sends (yew) this (card) M^r (Leopard) of Congratulation upon so fa(mouse) & momentouse an Event a (miss)(fortune) t(hat) may (bee) productive of the greatest (lustre) (toe) (King) (George) the honestest (man) & best (king) on the (face) of the (Earth). For (awl) (men) who would (knot) (bee) (slave)s & wear (wood)en (shoe)s thro' out this (king)dom have open'd their (eye)s & cry aloud for (Justice) against (minister)i(awl) Corruption (Cow) ardice or Treache(rye) & the (Crown) & Senate will in a little (Time) (ring) with Addresses from (awl) (body)s Corporate thro' the (King)dom for an Enquiry in(toe) the Rea(sun)s & causes of our (miss)(fortune)s so t(hat) its hope'd some guilty (head)s t(hat) went (toe) put a French (yoke) on British (neck)s will go (toe) (pot) so t(hat) there may (bee) work for the (axe) & (block) (gallows) & (halter) some great (lord)s (heart)s (bee)gin (toe) faint & their (tongue)s (toe) faultier (awl)ready a per(sun) who¹ wears (star) & (garter) & casts a (net) upon a Place fa(mouse) for (salmon) is ready (toe) (bee)Sh—t his (breeches): a Sea (Lion²) at the (foul anchor, for the Admiralty) wants (toe) put the (cap) on the (head) (mast)er of the (Seal)s, or the (purse, for the Chancellor³) (bear)er (butt) he with his (whip or rod?) put it on the (head) of a (Fox⁴) (butt) the cunning (Fox) pissing upon his (tail) slaps it in the (face) of (Mast)r Bar(ring)(tun)⁵ & (awl)most put out his (eye)s so t(hat) he was forced (toe) get a (pear) of M^r M. new Invented (eye-glasses) (toe) (ass)ist his (eye)sight & prevent his seeing two (soldier)s instead of one, thus the (ball) is tossed from (hand) (toe) (hand) (awl) endeavour (toe) slip their (neck)s out of the (halter) & (toe) Im(peach) & out(jockey) one another (butt) 'tis hop'd the (saddle) will (bee) put on the right (horse) at (last). (Ass) for the (Cow)ardly Admiral⁶ he w(ass) on (eye) (minister)i(awl) (mallet?) ready (toe) their (hand)s, & now M^r (Leopard) (eye) (ass)ure (yew) the (snake) in the Grass is found out at (last) & a Sett of (mask)ed (tray)tors are supposed (toe) (bee) (still) (bee)hind the (curtain) & as there's a likel(eye)hood of a thorough Cleansing of the Egean (stable) (yew) may expect such a Visit from the British (Lion) now disentangled from (awl) his (fettters) (ass) will make (yew)r (heart) & t(hat) of (yew)r Grand Monarch the (ant)ichristian (king) (toe) tremble lett the disturber of (man)kind (bee) told t(hat) (awl) Britons are United (heart) & (hand) (toe) humble his (ass)pi(ring) (head). (Ass)ure him t(hat) the (Mill)itia (Bill) will pass & t(hat) the (Hawk⁷) who is (awl)ready on the (wing) will Strike (yew),

¹ The Duke of Newcastle, for whom, in this Catalogue, see "The Noble Game of Bob Cherry", No. 2850.

² Lord Anson, often so designated, see "The Sea Lyon", No. 3493; for Anson, see "Byng's Ghost", No. 3570.

³ That is, the Lord Chancellor, Hardwicke, and Lord Lyttelton, Chancellor of the Exchequer.

⁴ Mr. Henry Fox, for whom see "The French King in a Sweat", No. 3691.

⁵ Lord Barrington, Secretary at War, see "The Dis-Card", No. 3421. This appears to refer to a discussion which occurred at the trial of General Fowke, Governor of Gibraltar, in which letters from Lord Barrington of the War Office were produced.

⁶ Byng, for whom see "Adm^l Byng's last Chance", No. 3569.

⁷ Admiral Hawke, for whom see "The English Hawke", &c., No. 3690.

(flag), *pull the* (laurel) *off the* (head) *of* (gallows) (eye) *onere*¹ & *t*(hat) (eye)'ll *come in a little* (time) & *tear* (yew)r (lily) *in pieces* & *pull the* (crown) *off the* (head) *of* (yew)r *haughty Tyr*(ant) & *trample it under my* (feet) *mean*(time) (Eye) *remain the justly provokd British* (Lion).

"P.S. (Last) *Week the* (mask) *fell off the* (face) *of a* (noble?) *Patriot before 2 or 300 Members of y*^e (club) *who* (awl) (butt) *3 fa*(mouse) (men) *Voted* (toe) *Address the* (King) *at the same* (time) *the Alder*(man)s *Robe turning* (ass)ide *discovered a Cloven* (foot)."

See "The Complimental Hieroglyphic Card return'd", No. 3387; "An Hieroglyphic Epistle", &c., No. 3479; "An Epistle to the Worthy City of London", No. 3525.

As to the capture of Minorca, Fort Mahon, &c., see entries in this Catalogue dated May 20, and 22, 1756, and "Adm^l Byng's last Chance", No. 3569.

Admiral Hawke sailed to take command of the Mediterranean Fleet, June 16, 1756.

The City of London Address, which is quoted in "The Gentleman's Magazine", 1756, p. 408, was presented to the king, August 20, 1756. For addresses of similar origin, see "Britannia's Revival", No. 3377; "The Western Address", No. 3392.

$8\frac{3}{8} \times 12\frac{5}{8}$ in.

3380.

A—L B—G's *Attempt or* MISS *Mistaken.*

[September 7, 1756]

AN engraving showing a staircase, which "B", Admiral Byng, in female attire, is descending; he is arrested by "A", a sentinel, who cries,—"*Ad—l where are you going.*" Byng replies,—"*I'm going to the necessary House*". A second "A", a soldier, fires his musket out of a window, in order, doubtless, to give an alarm. The explanation given below the design is "A A. The Centinels," "B. Adm—l B—g, in Woman's Cloaths".

Below the explanation are engraved the following lines:—

"B—g try'd all Arts & all his Friends in vain,
To quit his Prison, Liberty to gain,
But soon the Guards detect the intended Flight,
And found, twas all a Hum, his wants to Sh—te".

This is a misrepresentation, and one of the thousand attempts to render unpopular this unfortunate admiral, who felt himself to be innocent, and, to the very last moment, did not believe that the sentence of the court-martial would amount even to a censure. He never attempted an escape. See Horace Walpole's "Memoires of the last Ten Years of the Reign of George the Second", 1722, ii., p. 83.

"Accordingly Jan. 29th (1757), Mr. Byng was summoned to hear his sentence;"—"a friend was ordered to prepare him"—for an unfavourable result, "he started and cried, 'Why they have not put a slur on me, have they?' fearing they had censured him for cowardice. The bitterness of the sentence being explained, and being satisfied that his courage was not stigmatized, his countenance resumed its serenity, and he directly went with the utmost composure to hear the law pronounced. For a moment he had been alarmed with shame; death, exchanged for that, was the next good to an acquittal."—Walpole, as above, p. 119.

¹ The French admiral La Gallissonnière.

The following paragraph appeared in the newspapers about the 7th of September, 1756, and gave occasion to this print:—

"'Tis strongly reported that Admiral Byng has attempted to make his escape in his sister's cloaths, and had passed the first guard but was discovered at the second."

For this subject, see "Bungs Last Effort", No. 3381, and entries in this Catalogue, dated May 20, and 22, 1756, and for Byng, see "Adm^l Byng's last Chance", No. 3569.

$8\frac{1}{4} \times 10\frac{3}{4}$ in.

3381.

Bungs Last Effort, or the Brave Soldier,
Out witted, the Cowardly Sailor. (No. 1.)

8

[September 7, 1756]

THIS engraving represents the building at Greenwich, part of the Hospital, where, during his trial, Admiral Byng was confined; a line leads from one of the windows to an inscription indicating that it pertained to the chamber in which the admiral was confined, which is thus described as "*B—g Hole* ———"; a portion of a vessel placed near the quay on which the building stands is said to belong to the vehicle of "*The Escape*", alleged to have been intended by Byng and his friends. It was popularly reported that Byng attempted to escape, see "*A—l B—g's Attempt*", &c., No. 3380. On the roof, the sentry who had been set to guard the prisoner appears, holding a great bag of money, he laughs, and says to the admiral, who stands beside him in woman's clothes, his attempt to escape being frustrated:—

*"Madam i have the Cole
So go back to your Hole".*

Byng wrings his hands, and says,—"*I am a Silly Bitch & never Succeed*".

For Byng, see "Adm^l Byng's last Chance", No. 3569.

This engraving is No. 8 in a volume of satires, entitled "*A Political and Satyrical History of the Years 1756 and 1757*", &c.

In the "*Explanation*" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate VIII. An Attempt not at all unnatural for one who expected nothing but Death, either for his own erroneous Judgment, or to atone for the Blunders of others; which of these Motives was the real one, may be no easy Matter to determine".

Byng was lodged in an apartment of Greenwich Hospital "*170 steps high*", an arrangement which he strongly resented; see "*The Gentleman's Magazine*", 1756, p. 407.

See "*The 2 H, H's*", No. 3342.

$2\frac{7}{8} \times 3\frac{1}{2}$ in.

3382. Bung's Last Effort or the Brave Soldier
Outwitting the Cowardly Sailor. (No. 2.)

8

[September 7, 1756]

THIS is a copy, reversed, from the design described with the same title and date, No. 3381; it may be distinguished from the original by the speech of the soldier, being,—“*Madam I have the Cole go back to your hole*”. It was prepared to illustrate “England’s Remembrancer”, &c., see “The 2 H, H’s”, No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

 $2\frac{3}{4} \times 3\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3383.

Poor Robin’s Prophecy. (No. 1.)

19 *Publish’d according to Act Oct. 1, 1756, by Edwards & Darly at the Aeorn facing Hungerford, Strand.* [September, 1756]

THIS engraving represents the appearance of “Poor Robin”, i.e., Sir R. Walpole, to the Duke of Newcastle; the latter, in great terror, holds up his eyeglass to look at the visitor.

For the Duke of Newcastle, see “The Bawd of the Nation”, No. 3636.

Below the design “The Prophecy” in verse is engraved, as under, in a series of rebuses; the words in brackets are represented in the original by drawings of the objects named:—

“w(hen) (Fox)s l(eye)ke (dog)s *Infest th(eye)s poor land*
and th(ear)s nothing (butt) (geese) *th(ear) vile tricks 2 withstand*
w(hen) (ewer) (ships) & (ewer) (arm)(eyes) R none of your own
when (awl) V(eye)r2, (awl) merit(eye)s is from you qu(eye)te flown
w(hen) (ewer) friends & (awl) (eyes) (awl) cr(eye) out we w(eye)ll leave ye
when each pim(pin)g prov(eye)nce Strives (butt) (toe) *de(sieve) ye*
w(hen) t(hare)’s hardly a Vote (butt) *w(hat)’s got b(eye) a bribe*
nor a worse sett of mort(awl)s than those of y^e tr(eye)be
w(hen) (eye)n (form)(ears) & s(pies) the Refuse of the (gallows)
Blow C.d(eye)t(eye)on a(boot) like a (pear) of st8 (bellows)
w(hen) things R so bad t(hat) they (can)’t (bee) (well) worse
(yew)’ll wish for poor Bob (hoe) so oft (yew) d(eye)d Curse”.

On the wall of the room where the Duke and his predecessor meet, a decorative festoon is represented, formed by two axes *saltire*, bound by a halter.

Sir R. Walpole is referred to as “Poor Robin”. The Duke habitually used a very large eyeglass, see “The Pillars of the State”, No. 3371.

This engraving is No. 19 in a volume of satires, entitled “A Political and Satyrical History of the Years 1756 and 1757”, &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate XIX. By looking closely into the Hieroglyphick Characters the Meaning will be plainly found out, this being a Remonstrance of a deceased Minister to a People whose Complaints were rather numerous than well grounded”.

See “The 2 H, H’s”, No. 3342.

 $2\frac{3}{4} \times 1\frac{1}{4}$ in.

3384. *Poor Robin's Prophecy.* (No. 2.)

19

[September, 1756]

THIS engraving is a copy from the design described with the same title and date, No. 3383. The bars of the window of the room are not shaded, and the picture over the fireplace is omitted in the copy. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's," No. 3342; and it is one of a series of copies from satires described in that entry in this Catalogue.

 $2\frac{3}{4} \times 3\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 16.370.

3385.

The Still Birth (No. 1.)

39 *Publish'd according to Act Oct. 9th, 1756, by Edwards & Darly at the Acorn facing Hungerford, Strand*

[September, 1756]

THIS engraved design represents the interior of a room, in which the Duke of Newcastle, dressed as an old fishwoman, stands, and holds, as if it were a swathed infant, a large bag of money, marked "100.000". He says,—"*My Labour has been very Great, but I have brought forth Plentifully, thank Lewis*", intimating that he had been bribed by Louis XV. On the floor lies another bag of money marked "10,000". Mr. Fox, as a fox, who is supposed to have acted as midwife at the accouchement of Newcastle, see below, stands before his colleague, and says,—"*Sister I give you joy of your Bantling, I have fixed my Eye on the after Birth.*" The latter part of this speech refers to the ambition of Mr. Fox to succeed the Duke in his ministerial office. A man, probably Mr. Stone, the Duke's secretary, stands on our right, and says,—"*I have certainly no more Brains than a Stone Block to let this Old Bitch mislead me.*" Half of the figure of a man, on whose head is a crest of a stag *passant*, appears in front of the design, and looks towards the Duke of Newcastle. In the background, on the wall, hang three pictures, one representing Fort "*M—h—n*", the second "*G—l—r*", the third "*mai*". The first is Fort Mahon, lost to the English in the year 1756, see the entries in this Catalogue, dated May 20, and 22 of that year; the second refers to Gibraltar, which was alleged to have been endangered by the neglect of the Newcastle Cabinet, or, probably, it may refer to the supposed willingness of those ministers to cede Gibraltar to the French, who were to transfer it to the Spaniards; the third, and incomplete inscription, doubtless indicates Maidstone, as to which see "*Law for the Out-Laws*", No. 3401, and "*The Kentish Out-Laws*", No. 3403.

Below the design these verses are engraved:—

"This Silly Jade has Labour'd long,
At length she has brought forth
Some Yellow Bubbles for herself,
Say what Mahon was worth?
A Curse upon all Artifice,
May Britons never thrive,
While Roguish M——rs they Keep
To Eat them up Alive.
By Lots they Sell Oh Dam 'em well,
Each Place we put our trust in,
Cut 'em off Short, 'twill make good Sport,
Whilst honest men are thrust in."

This engraving is No. 39 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXXIX. Is a very great Satyr upon the Labours of the Politician here represented. The Fox, who attends as Mother Midnight, is likewise very expressive of that Subtlety and Craft peculiar to those animals. The Lines and Labels, upon mature consideration, are very essential in opening the Intention of the Satyrist."

The figure with the crest on its head was intended for the Duke of Devonshire, who took the place held by the Duke of Newcastle in the outgoing administration. See Horace Walpole's "Letter" to Sir H. Mann, November 13, 1756. A stag forms the crest of the former duke, for whom see "The Grinders", No. 3593.

For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636. For Mr. Fox, see "The French King in a Sweat", No. 3691. For Mr. Stone, see "The Grinders", No. 3593.

The subject of this design was an abortive attempt of the Duke of Newcastle to form a stable administration, after the resignation of Mr. Fox.

See "The 2 H, H's", No. 3342.

$2\frac{7}{8} \times 2$ in.

3386. "*The Still Birth*" (No. 2.)

39

[September, 1756]

THIS is a copy, reversed, from the satire described with the same title and date, No. 3385; it may be distinguished from the original by the head of the Duke of Devonshire looking to our left. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{5}{8} \times 4$ in.

Brit. Mus. Library (Grenville), 16.370.

3387.

The Complimental Hieroglyphic CARD return'd from the French Leopard to the British Lion.

To be had at the Star Holborn Hill acc^d to Act of Parl^t. Price 6^d.

[September, 1756]

THIS is a satirical attack on the English Government, sneering at the English want of allies, boasting of the extensive alliances of France, taunting the British with vices and follies, excessive fondness for foreign servants and tradesmen, outlandish luxuries and effeminacies; and assuring that nation that whatever advantages it might obtain by arms would be lost during negotiations for peace.

The "Card" is engraved, and comprises rebuses which, in the following transcript, are represented by the names of the objects designated for the sound of their names; these names are enclosed by brackets:—

"(Bull)ey Rock

"*The Roy(awl) Gallick (Leopard) h(ass) Rec^d (yew)r Compli(men)t(awl) (Card), and is (knot) at (awl) Shagreen'd at (yew)r (men)aces. (Butt) why so*

(collar)ick (bee) (still) a little, & do (knot) r(oar) and (hall)ow (bee)fore (yew) are out of the (wood); for neither Lewis the (Well) (bee)loved my Roy(awl) (mast)er, nor (Eye) the Magnani(mouse) (Leopard) his Guardian, are (toe) (bee) (bug)(bear)'d by (King) (George) (yew)r (mast)er nor by the British (Lion) his (bull)ey. Shake off (yew)r (minister)i(awl) (fetters) (bee) fore (yew) shew (yew)r (teeth); (yew) have no more (saw)s than a (goose); (yew)r (nails) are (pear)'d and (yew)r (feet) (stick) in (bird)Lime. And (ass) for (yew)r (mast)er he h(ass) neither (minister)s nor (Faith)ful (priest)s to (bee) com(pear)'d (toe) ours; t(hat) unless these are dis(band)ed, We are (ass) safe (ass) a (bug) in a (rug). (Yew)r (cap)tains and Admir(awl)s are (awl)most (awl) (cow)ards, without Merit or (cap)acity, (butt) our (king)'s States(men) are (awl) per(sun)s of (Fame), (knot) adicted to Avarice or Luxur(eye); to (cards), and (dice), or any Enor(mouse) (vice)s, (bee)sides (yew) have (knot) an (awl)(eye) (toe) (yew)r Back (butt) the (King) of the Prussian (Eagle), whose (wings) the (houses) of Bour(bone) and Austria will in a little (Time) cut close (toe) his (body); where(ass) the most Christian (King) h(ass) (awl)most (awl) Eu(rop)e for his (awl)(eyes), (toe) wit, the (Queen) of Hunga(rye), the Ger(man) (Eagle), lack the S—d, the R—n (bear), Min(ear) Van Treeble (breeches) of the Land of (frog)s; the (Pope) and the (Devil) and (awl). (Butt) (ass) (toe) S—d—n We have given them a (bone) (toe) pick; D—nm—k is (awl)ready ours, G—n—a is under our (thumb) with N—pl—s & S—d—a (toe) (boot); (bee)sides (awl) this We have more friends in the (heart) of G—t Br—t—n & I—l—d than (yew) (image)ine, & per(sun)s of high Rank (toe), and n(ear) (yew)r (king)'s per(sun) (ass) is (eve)ident from (yew)r late (miss)carriages which (can) (knot) (bee) imputed (toe) any thing (butt) (toe) the w—k (heads) or bad (hearts) of the Steers(men) at the (helm). We have (awl)so amongst (yew) a great many (monk)s who propa(gate) (Pope)ry & trea(sun) (awl) over the (King)dom, so t(hat) a (mill)ion of (yew)r people being papists are (tray)tors in their (heart)s, And (last)ly those swarms of Locusts call'd French (mountebank)s, Songsters, Fencing (mast)ers, Vallets, (wig) makers, Taylors, (stay) makers, (mill)iners, (head) dressers, Cooks & (cock)s(comb)s, do us no sm(awl) service amongst (yew)r Noble(men) Gentle(men) & (ladies). 'Tis true (yew) have (awl)ready (awl)most ruin'd our Trade by (yew)r (cap)tures of our (ships), and by (lock)ing up our (men) of War in B—t, so t(hat) our Merchants and Manufactures are (awl)ready (bee)come (beggar)s; (butt) w(hat) of (awl) t(hat), our Loy(awl) (slave)s will hug their (chain)s and (can) sing when they have neither (coin) nor Clothes nor a (loaf) of bread (toe) eat, and like a Spaniel (dog) the more (yew) (whip) him, the more he'll (fawn) upon (yew): (butt) (yew)r (saw)cy (well) fed English (men) are like so many grunting (hogs) or growling (mastiff)s, who snarl at (yew) with the (bone) in their Mouths If how ever (yew) shou'd (bee) an over-(match) for us at (last) both in Eu(rop)e and America (which 'tis (knot) likely (yew) (shoe)ld, except your (soldier)s and (sailor)s were (toe) (bee) commanded by French officers) and beat our (ships) & (arm)ies, yet after (awl) We sh(awl) out wit (yew) in the (cabinet); so t(hat) in making the next (pea)ce (ass) (well) (ass) in the (last), and (awl) (former) Treat(eye)s, for n(ear) 50 y(ears) past, We sh(awl) (ass)uredly fling (yew) upon (yew)r backs as (can) (bee), so t(hat) M^r. British (Lion) (Eye) am (knot) at (awl) affrighted at (yew)r Roa(ring)s, nor is m(eye) Roy(awl) (mast)er; (butt) despise (yew)r Lion(ship) (ass) (well) (ass) (yew)r (king) & Country, and bid (yew) defiance, (knot)withstanding (awl) (yew)r blustering and vainglorious (trumpet)ings I remain the Brave unconquerable Gallick Leopard.

"P.S. (Yew)r Liquid (wall)s are a strong Barrier: (butt) (yew)r enor(mouse) (vice)s may at (last) undo (yew) for (awl) t(hat), (yew)r Irreligion and (want)¹ of pub-lic Spirit, & real (Liberty?) will en(slave) (yew): (Yew)r (Sun)day (ass)-

¹ This word is represented by the figure of a mole, an animal which is still known in the West of England as the "want".

emblies, Routs, Racquets, (drum)s and (kettle) (drum)s, Masquerades & other (fool)-eries We hope will (bee) (yew)r fat(awl) Ruin in the End, tho (shoe)ld (yew)es (cape) our (hands); for give (yew) but (rope) enough and (yew)'ll hang (yew)r selves."

See "A Complimental Hieroglyphick Card", &c., No. 3379; "An Hieroglyphic Epistle", &c., No. 3479; and "An Epistle to the Worthy City of London", No. 3525.

$8\frac{1}{4} \times 12\frac{3}{8}$ in.

3388.

"Orator Humbug to Admiral Bungy" (No. 1.)

43 *Publish'd according to Act Novr. 4th 1756, by Edwards & Darly, facing Hungerford Strand* [October 14, 1756]

AN engraving showing an interview between "Orator" Henley and Admiral Byng, the former, who looks by no means a successful man, says to the latter, "*I wish I had been an Admiral*"; the latter replies, "*and I wish I had been a Parson*". It appears to be assumed that these men might profitably have changed places, each being fitter for the work of the other than for his own.

Below the design the following letter is engraved, comprising a series of rebuses. The words in brackets are represented in the original by drawings of the objects named:—

*"No soon(ear) Came (Eye) un(toe) (Sticks)
 (Butt) Quite Convinc'd of (awl) our tricks
 1 thing (Eye) b(egg) 2 let (yew) know
 (Bee)4 for Ever (back) (Eye) Go
 t(hare) was a (room) pre(pear)'d for me,
 And will (bee) 1 pre(pear)'d for thee
 (Butt) cou'd U guess w(hat) gorgeous piles
 R R(ear)'d for oth(ear)'s of these (eye)sles
 w(hat) V(awl)ts stu(pen)d(eye)ous (Adam)antine Bars
 w(hat) Mas(sieve) (pillars) & triumph(ant) (car)s
 w(hat) (Balls), (Ass)em(bell)(eyes) Routs and (Drums)
 w(hat) pol(eye)(tick)s made up of Hums
 the l(eye)fe which they now h(ear) delight in
 must surel(eye) th(ear) (bee) most In(whiting)
 And some th(ear) are (hoe) (pit)(eye) thee
 nay some (hoe) wish to set U free
 (Butt) other of Contra(rye) mind
 2 see you th(ear) are much Incln'd
 (Eye) (wood) (knot) have (yew) (bee) surpriz'd
 w(hen) of a secret your advis'd
 a () (awl) War is going on
 (eye)n Hell & they have hit upon
 You (toe) Command (butt) (knot) in Chief
 t(hat)s L—sk's Claim a sly (owl)d thief
 Zounds Sir (Eye) hope (yew) do (knot) start,
 (Yew) a Command(ear) (yew) a f—t
 'S Blood (Eye)'ll command (Eye) have a (heart)
 the Chaplain(ship)s shall lie (ewer) part
 I'll go & the Command Sollicit,
 and then (Eye)'ll the again revisit".*

This engraved letter and design are No. 43 in a volume of satires, entitled "A Political and Satirical History of the Years 1756 and 1757, &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XLIII. The Satyr of this Print is wrapt in Hieroglyphicks which are easily solved."

"Orator" Henley died October 14, 1756. This satire appears to refer to that event; for Henley, see "A Stir in the City", No. 3266; for Admiral Byng, see "Adm^l Byng's last Chance", No. 3569.

See "The 2 H, H's", No. 3342.

$2\frac{7}{8} \times 2$ in.

3389. "*Orator Humbug to Admiral Bungy.*" (No. 2.)

43

[October 14, 1756]

This is a copy from the satire described with the same title and date, No. 3388; it may be distinguished from the original by the presence of a ruled black line which encloses the verses. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342, and is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{2} \times 4$ in.

Brit. Mus. Library (Grenville), 16.370.

3390.

Magna est Veritas et Prævalebit. (No. 1.)

30 *Publish'd according to Act of Parliament by Edwards & Darly at the Acorn facing Hungerford Strand.*

[October, 1756]

An engraving showing a great balance suspended in the air by means of a hand issuing among clouds; at one end is Mr. Pitt seated within a wreath of laurel and holding a feather; on a label below this figure is "*Virtue in a P—t you'll find*". To the other end of the balance is suspended a scale, and from below that hangs a large stone, described as "*Lapis Caliminaris a very dirty Stone.*"; this refers to Mr. Andrew Stone, the Duke of Newcastle's secretary, supposed to be a very weighty element of the Newcastle Administration, which was, at this period, quitting power. In the scale are the Duke of Newcastle, looking very much depressed; Lord Lyttelton, who says,—"*This is amazing not all to weigh him*" (*i. e.*, not to outweigh Pitt); Mr. Fox, with two big bags of money in his hands; Lord Hardwicke, who says,—"*We are Weigh'd in y^e Ballance and found wanting*"; and Lord Anson, as a sea-lion, saying,—"*I thought I had been of some Weight*". Mr. Pitt alone appears heavier than all the group.

Below the design the following couplet is engraved:—

"Aloft in Air the loaded Scale does Mount,
Thus Vice and Virtue Sums upon a just Account."

This engraving is No. 30 in a volume of satires, entitled "A Political and Satirical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXX. Perhaps the greatest Complement ever paid to an honest and

good Minister, whose single Virtue we now find is capable of doing more than all the others put together."

For Mr. Pitt and Mr. Fox, see "The French King in a Sweat", No. 3691; for Mr. Stone, see "The Grinders", No. 3593; for the Duke of Newcastle, see "The Bawd of the Nation", No. 3636; for Lord Lyttelton, see "The Eaters", No. 3545; for Lord Hardwicke, and Lord Anson, see "Byng's Ghost", No. 3570.

See "The 2 H, H's", No. 3342.

4 x 2 $\frac{3}{8}$ in.

3391. *Magna est Veritas Prævalebit.* (No. 2.)

[October, 1756]

THIS is a copy, reversed, the seale being on our right of the composition, from the design described with the same title and date, No. 3390. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

3 $\frac{7}{8}$ x 2 $\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3392.

The WESTERN ADDRESS. (No. 1.)

40. *Publish'd according to Act Oct. 11th 1756, by Edwards & Daryl, at the Acorn facing Hungerford, in the Strand*

[October, 1756]

THIS engraving shows members of the Newcastle Administration assembled at a table, and discussing the so-called "Western Address", being an address to the king from the city of Chester, on the unfortunate state of public affairs at this period, the employment of mercenaries, the loss of Minorca,¹ the dilatory performance of military duties, and demanding an inquiry. This was one among many such expressions of public opinion which alarmed the ministers. On a large round table lies a scroll, inscribed "*We the Mayor & Corporation of Chest*". Lord Lyttelton, standing at the foot of the table, says,—"*Don't be frighten'd Gentlemen there's no Oratory in it*"; this refers to the oratorical prowess of the speaker, who was famous in that respect; see "The Advocate", No. 3527. The Duke of Newcastle, standing near the table, says,—"*If it had come any where out of Sussex I cou'd have smug'd it*", i.e., got it smuggled abroad, out of a county notorious for the number of smuggling operations there carried on; or caused it to be suppressed. Lord Hardwicke, Lord Chancellor, who sits at the table, wearing the official wig, cries,—"*I am for Returning it without presenting it*". Lord Holderness, seated at one side of the table, says,—"*I don't like it can't we Smuggle it Gents.*"² Lord Anson, seated at the table, suggests,—"*Let's Rub out as we did in Bungs Letter*"; this refers to the alleged treatment of a despatch from Admiral Byng to the Admiralty, on the failure of his expedition to Fort

¹ For this subject, see the entries dated May 20, and 22, 1756.

² This address, which was dated September 17, and presented Oct. 2, 1756, will be found at length in "The London Magazine", 1756, pp. 505-6. Other addresses are in the same volume; see likewise "The Gentleman's Magazine", 1756, p. 476, where the address from the county of Chester, to the same effect as that of the one which was presented by the city of the same name, is printed.

Mahon; see above, and "Bi—ng's turn to Ride", No. 3370; "The Eaters", No. 3545; and Byng's "unmutilated" account of the fight, in "The Gentleman's Magazine", 1756, p. 483. Mr. Fox, standing a little apart, at the foot of the table, says,—"*Bribe higher we don't do things with Spirit*".

Below the design these verses are engraved:—

"In Vain to Hard'ned Vice your wrongs you'll Plead,
There is but one who will those wrongs Redress.
If Vice refuse you in your greatest Need,
Virtue will Relieve, it can't do less."

This engraving is No. 40 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to the design:—

"Plate XL. Plainly infers that those in Power will represent Things as they please; for as all Occurrences are deduced from them, both the Prince and the People are equally deceived".

For Lord Lyttelton, see "The Eaters", No. 3545; for Lords Hardwicke, and Anson, see "Byng's Ghost", No. 3570; for Lord Holderness, see "The Patriot of Patriots", No. 3529; for Mr. Fox, see "The French King in a Sweat", No. 3691.

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{1}{8}$ in.

3393. THE WESTERN ADDRESS. (No. 2.)

40

[October, 1756]

This is a copy, reversed, from the satire described with the same title and date, No. 3392; Lord Lyttelton stands on our left of the composition. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{8} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, (Grenville), 16.370.

3394.

Punch's Opera with the Humours of Little Ben the Sailor. (No. 1.)

37 *Publish'd according to Act Oct. 15, 1756 by Edwards & Darly at y^e
Acorn facing Hungerford Strand*

[October, 1756]

This engraving represents five oblong cartouches placed upright and side by side, so as to resemble an arcade. From the upper portion of each opening a puppet is suspended by its neck; on our extreme left is a showman, dressed as a woman, having a lean face and short-cropped hair; he says, pointing to the puppets,—"*These are my Figures of Fun Toute Nouveau*". The puppets collectively represent the chief members of the Newcastle Administration, which was declining in power at the date of the publication of this print. Each puppet is marked with one or more fleurs-de-lis, thus signifying the alleged subservience of the ministers to French counsels.

The puppet hanging on our extreme left is named "*Quibble*", wears a full wig and bands, and represents Lord Hardwicke; the next puppet is styled

"*Bardolph*", is dressed as a *petit maitre* of the time, and represents Lord Holderness,—the bigness of his Lordship's nose probably suggested the designation of the effigy; the third puppet is that of an old woman, with the head of the Duke of Newcastle, holding, as often appears in satires on that nobleman, a large reading glass, see "*The Pillars of the State*", No. 3371; this figure is named "*Punche's Wife Joan*"; the next puppet is that of "*Mr Punch*" himself, and is designed as a satire on Mr. Henry Fox; the fifth puppet is styled "*Gudgeon*", and is a portrait of Lord Lyttelton; the sixth puppet is "*Little Ben*", or Lord Anson, who holds a die in one hand, a dice-box in the other; he wears a sailor's petticoat and jacket, playing-cards appear in his pocket. See, for "*Little Ben*", the title of this satire.

Below the design these lines are engraved:—

"These Figures Gem'men & Ladaes are the Richest & Largest in Europe, I Challenge all the World to shew the like, the Habits are Intire new from Paris. To be seen in the Evenings only at y^e Great Folly in the Hay Market by Subscribers, French Milliners & Valets de Chams".

This engraving is No. 37 in a volume of satires, entitled "*A Political and Satyrical History of the Years 1756 and 1757*", &c.

In the "*Explanation*" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXXVII. Every one of these Figures are very striking, and may be easily known to those who have the least Penetration in Politicks".

The puppets are excellent likenesses of the persons satirized. For Lords Hardwicke, and Anson, see "*Byng's Ghost*," No. 3570; for Lord Holderness, see "*The Patriot of Patriots*", No. 3529; for the Duke of Newcastle, see "*The Bawd of the Nation*", No. 3636; for Mr. Fox, see "*The French King in a Sweat*", No. 3691; for Lord Lyttelton, see "*The Eaters*", No. 3545.

See "*The 2 H, H's*", No. 3342.

$4\frac{1}{8} \times 2\frac{1}{8}$ in.

3395. *Punch's Opera with the Humours of Little Ben the Sailor.* (No. 2.)

37

[October, 1756]

This is a copy, reversed, from the satire described with the same title and date, No. 3394; "*Little Ben*" hangs on our left of the composition. It was prepared to illustrate "*England's Remembrancer*", &c., see "*The 2 H, H's*", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{8} \times 2\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3396.

The Ostrich. (No. 1.)

46 *Publish'd according to Act Nov. 15, 1756 by Daryl & Edwards at the Acorn facing Hungerford Strand.*

[October, 1756]

This engraved design comprises a landscape, with, in the foreground, a figure, half man half ostrich, hiding its head behind a branch of a tree, while all the rest of the form is visible; the breeches being let down, the posteriors of the figure are exposed to view. It says,—"*Ah you can't see me now I am sure*". Three men stand

in the mid-distance, and look at the figure with astonishment. One man says,—“*Ha! Ha! Ha! We shall have a great many of these Bo-peeps*”; another cries,—“*It is mighty odd that he should be so foolish Sir*”; the third cries,—“*Blood would any body imagine one so folish*”.

The satire probably refers to the resignation of the Duke of Newcastle, which had been contemplated for a considerable period before the date of this publication, and was carried into effect a few days later. During the negotiations for the formation of a new ministry, many of the duke's party were expected to remain in power, and his influence might be expected to survive his retirement from office. The figure, however, does not resemble that of the duke in fact or in satirical representations, and the subject is very obscure. Bubb Doddington, whose person it resembles, may be represented; he was alleged to be addicted to under-hand practices.

Below the design these verses are engraved:—

“That Veteran in Iniquity, who like the Silly Ostrich thinking himself Invisible to all he does not see, hides his head—and leaves his bare backside an object of Derision to every Passenger.”

This engraving is No. 46 in a volume of satires, entitled “A Political and Satyrical History of the Years 1756 and 1757”, &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate XLVI. This is a sarcastical Stroke upon a late great Man, who under the Mask of a Resignation from his Office, was still playing the old Game, and imagined no Body saw through it. Tho' at the same Time 'tis plain enough he made the worst and basest Part of himself the most conspicuous. Except he had shewn his Heart.”

For the Duke of Newcastle, see “The Bawd of the Nation”, No. 3636.

For Doddington, see “The Crab Tree”, No. 3592.

See “The 2 H, H's”, No. 3342.

$4 \times 2\frac{1}{4}$ in.

3397. “The Ostrich.” (No. 2.)

46

[October, 1756]

This is a copy, reversed, the ostrich running to our left, from the satire described with the same title and date, No. 3396. It was prepared to illustrate “England's Remembrancer,” &c., see “The 2 H, H's”, No. 3342; it is one of a series of copies from satires described under that title in this Catalogue.

$4\frac{1}{8} \times 2\frac{5}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3398.

The Constitution Card.

— *well shot quoth Wackum.*

[October, 1756]

This etched sketch shows half length figures of the Duke of Newcastle, and William Pitt(?); the Duke, in great terror, and clutching a bag of “300,000.” flies to our left and shouts, “*Ah! Take my Life and spare all I have*”, thus addressing his companion, who follows the fugitive, holding out a halter(?), alluded to as “*Proof and Reproof P—Enquiry*”. Pitt cries, “*Boh—Deliver those smuggled Goods.*” In the background a hawk destroys a cock; two inn signs, as

of taverns in opposition, are represented; the one behind the duke shows an axe painted on the board, and "*The AXE INN*", "*Tom from Newcastle*"; that behind Pitt being "*The British Hou(se) Will P—from 'tother Side*", the sign is a blazing comet.

This print is like one of a pack of playing-cards, and doubtless refers to the threatened inquiry into the financial administration of the Duke of Newcastle. For "cards", see "*The 2 H, H's*", No. 3342, and "*Bi—g's turn to Ride*", No. 3370.

For the Duke, see "*The Noble Game of Bob Cherry*", No. 2850; for Mr. Pitt, see "*The French King in a Sweat*", No. 3691.

$3\frac{3}{8} \times 2$ in.

3399.

The FOX in the PIT. (No. 1.)

2 *To be had at the Acorn in the Strand*

[October, 1756]

THIS engraving, referring to the fall of the Newcastle Administration, represents a landscape with Mr. H. Fox, afterwards Lord Holland, as a fox, sunk in a pit in the foreground; he has a goose on his back, which quacks loudly, "*I'm in Tophet*", and on whose body is written "8,000,000". The pit is, of course, employed in allusion to Mr. Pitt, afterwards Earl of Chatham; the "8,000,000" indicates the alleged waste, if not the suggested peculations of Mr. Fox. A rider, who cries, "*Justice*," chases the fox; he is armed with a sword, and mounted on the horse "*Integrity*". Below the design these verses are engraved:—

"*And Whosoever Will not do the Law of thy God, & the Law of the King, let judgment be Executed Speedily upon him, whether it be unto Death, or to Banishment, or to Confiscation of Goods, or to Imprisonment.—*"

"*Blessed be the Lord God of our Father, who hath Put such a thing as this in the King's heart.—Ezra, Chap. vii. v. 26, 27.*"

This is No. 2 in a volume of satires, entitled "*A Political and Satyrical History of the Years 1756 and 1757*", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"How the Fox came there is no Wonder, as this *Pit* was designed by Nature to destroy every Thing of a subtle and crafty Disposition."

A print with this title was announced in "*The Gentleman's Magazine*", Sept. 1756, p. 453, as a "*Companion to that sent to Louis Quinze*", the latter being referred to in the same page as "*A new court card, that was privately sent to Louis Quinze of France. 6d. Doughty.*"

For Mr. Fox, see "*The French King in a Sweat*," No. 3691; for Mr. Pitt, the same. See "*The 2 H, H's*", No. 3342.

$3\frac{3}{8} \times 2\frac{1}{8}$ in.

3400. The FOX in the Pit. (No. 2.)

2

[October, 1756]

THIS engraving, a reversed copy from that described with the same title and date, No. 3399, was prepared to illustrate "*England's Remembrancer*", &c., see "*The 2 H, H's*", No. 3342, note; it is one of a series of copies from satires described in that entry in this Catalogue. The copy is placed landscape way, and executed as a vignette, without a frame.

$4\frac{1}{8} \times 2\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3401.

"Law for the Out-Laws" (No. 1.)

"36" *Publish'd according to Act Oct^r 30, 1756, by Edwards & Darly at the Acorn facing Hungerford, Strand.* [October, 1756]

THIS design shows the road before the "*Man of Kent*" ale-house, supposed to be not far from the camp at Coxheath, near Maidstone, which was occupied by the Hanoverian mercenaries, who had been introduced to England at this date; see "*The Kentish Out-Laws*", No. 3403. Two of these men approach the house; one of them holds out a paper, and says, "*Here is mine Pillet ysentlemen dese is mine Pillet for Quarter Sar*", thus addressing two rustics, who, with a pitchfork and a flail, oppose the German's further advance; the holder of the latter implement, threatening the Hanoverians, cries, "*Sir tho' we've no Guns you see we are not without something to do the thing with*";¹ the man with the fork says, "*If my Sow would let you into her Sty I wou'd Kill her directly*". A woman standing behind the rustics, and having her arms akimbo, says, "*You Nasty Dutch Dogs you shan't come in here*". The second Hanoverian says, "*So den we must go to de Tent aga*". His companion wears an immensely long pigtail. A large gaunt sow issues from her sty, and grunts, "*They'll rob me of my food if you let 'em come so they save their own Money*".

Below the design are engraved these verses:—

"If these Hirelings must judge and judge by their own Laws,
Let them find themselves Quarters. (A very just cause)
If they Plunder or Murder, pray who gives relief,
Those who can if they will, save or Hang up, the Thief.
If while in Tents they'd Purloin when occasion presents,
They'd Plunder your Houses, and think 'em their Tents."

This engraving is No. 36 in a volume of satires, entitled "*A Political and Satirical History of the Years 1756 and 1757*", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXXVI. Shews the natural Antipathy of every *English* Bosom against the Assistance of Foreign Troops; which it is to be hoped all future Ministers will avoid."

A question in vogue at this date, with regard to the billeting of the Hanoverian and Hessian troops, is illustrated by this design, and the following passage in Horace Walpole's "*Letter to Sir Horace Mann*", Nov. 4, 1756, edit. 1857, iii., p. 42:—"There has been another great difficulty; the season obliging all camps to break up, the poor Hanoverians have been forced to continue soaking in theirs. The county magistrates have been advised that they are not obliged by law to billet foreigners on public-houses, and have refused. Transports were yesterday ordered to carry away the Hanoverians".

As to the claims of the "Hirelings" to be judged by their own laws, see "*The Kentish Out-Laws*", No. 3403.

See "*The 2 H, H's*", No. 3342.

$4\frac{1}{8} \times 2\frac{1}{4}$ in.

¹ The alleged lack of guns in this case may be explained by reference to "*The Association 1756*", No. 3348.

3402. "*Law for the Out Laws.*" (No. 2.)

36

[October, 1756]

THIS is an engraved copy, reversed, from the satire described with the same title and date, No. 3401; the farmhouse is on our right of the composition. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H,'s", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

4 $\frac{1}{4}$ × 2 $\frac{1}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3403.

The Kentish Out-Laws. (No. 1.)

- 31 *Publish'd according to Act, Oct. 5th 1756, by Edwards & Darly, at the Acorn, facing Hungerford, Strand.* [October, 1756]

THIS engraved design shows a rural constable arresting one of the Hanoverian mercenaries who were encamped at Coxheath, near Maidstone. He puts one hand on the shoulder of the soldier, and says, "*Come Sir you must go with me*"; the other replies, "*Ich sal niet gahe mit yi mur tot di gart Ji*", and he holds a piece of handkerchief stuff in his left hand; see below. In front, on our right, is Count Killmansegg, the commander of the Hanoverians, standing, with his sword bare and extended towards the constable, and crying, "*Let mine Soldat alone or den Ich sall sunshine you tru*". Six of the town councillors of Maidstone are grouped on our left, one of whom (the mayor) holds "*Mag—Chart—*", and says to the angry Count, "*We have a Right & that Sir We will maintain*". In the distance is "*M—d—e*", Maidstone.

Below the design these lines are engraved:—

"If Discontent Intestine Reigns,
To find the causes needs no Brains;
For to what End our Struggles past,
Thus to be bullied, foil'd at last.
Ye men of Kent remember well,
The tale of Old you us'd to tell,
Recall to mind the Norman foe,
He didn't dare to Use you so."

This engraving is No. 31 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXXI. A great Encomium on the Men of *Kent*, who, when a Foreign Delinquent was found guilty of Theft, exerted their antient Prerogatives, notwithstanding there was a whole Army of his Countrymen on the Spot."

The affair thus represented is described by H. Walpole, "*Memoires of the last Ten Years of the Reign of George the Second*", ii., p. 85:—"A Hanoverian soldier, buying four handkerchiefs at Maidstone, took by mistake the whole piece, which contained six. All parties have acknowledged that the fellow did it in ignorance; yet a robbery was sworn against him, and he was committed to jail. Count Kilmanseg, the commanding officer, demanded him, with threats of vio-

lence; but the mayor, no whit intimidated out of his duty, refused to deliver him. Kilmanseg despatched an express to Kensington; the chancellor, Newcastle, and Fox were all out of the way; Murray, the attorney-general, was so rashly complaisant as to draw a warrant, which Lord Holderness was ordered to copy, for the release of the man. This in a few days occasioned such a flame, being mixed, as might have been expected, even in the tumultuous addresses of the time, that it was thought proper to transfer the crime, according to the politics of the year, to the subordinate agents. Kilmanseg was ordered to retire without taking leave, and the poor soldier (as a warning to Mr Byng) received three hundred lashes. The ignorant secretary of state was menaced by the opposition; and the real criminal, Murray, with no ignorance to plead, found such an outrageous violation of law no impediment to his succeeding as chief justice". See likewise H. Walpole's "Letter" to Sir H. Mann, Nov. 4, 1756.

For this affair, see "The Patriot of Patriots", No. 3529; for the Secretary of State, Lord Holderness, see "The Eaters", No. 3545; for the Chancellor, Lord Hardwicke, see "Byng's Ghost", No. 3570; for the Duke of Newcastle, see "The Bawd of the Nation", No. 3636; for Murray, Lord Mansfield, see "The Claims of the Broad Bottom", No. 2579, and "The Downfall", No. 3480; for Mr. Fox, see "The French King in a Sweat", No. 3691.

See "The 2 H, H's", No. 3342.

$4 \times 2\frac{1}{4}$ in.

3404. The Kentish Outlaws. (No. 2.)

31

[October, 1756]

THIS is a copy, reversed, the civic party being on our right of the composition, from the design described with the same title and date, No. 3403; it was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described under that entry in this Catalogue.

$4\frac{1}{8} \times 2\frac{1}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3405.

"*Britons Strike Home,*

*An Old Tune, Proper to be Play'd upon Several Instruments
at this Juncture."* (No. 1.)

"32" *To be had at Edwards and Darly's facing hungerford in the Strand.
accord* to Act 1756* [October, 1756]

THIS engraving comprises two lines of music, with the words "*Britons strike home Revenge Revenge, Your Country's Wrongs*".

Between the lines is engraved a hand issuing from clouds, holding an axe, and threatening a large salmon, the head of which is made to resemble that of the Duke of Newcastle, who was satirized by means of references to salmon, and pickling tubs of salmon, see "England Made Odious", No. 3543.

This engraving is No. 32 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXXII. There was at this Time great Occasion for the Revival of the old Song, particularly against some Enemies at home."

The satire refers to the impending downfall of the Duke of Newcastle's Administration in October, 1756.

For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636.

See "The 2 H, H,'s", No. 3342.

4 × 3 in.

3406. "*Britons Strike Home.*" &c. (No. 2.)

32

[October, 1756]

THIS engraving is a copy from the design described with the same title and date, No. 3405; it may be distinguished from the original by the absence of the publication line. It was prepared to illustrate "England's Remembrancer", &c.; see "The 2 H, H,'s", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

4½ × 3½ in.

Brit. Mus. Library (Grenville), 16.370.

3407.

The Pleasures of the Turf. (No. 1.)

24 *Publish'd according to Act Oct. 27th 1756, by Edwards & Darly facing Hungerford in the Strand*

[October, 1756]

AN engraving. A gentleman, who wears a fool's cap, carries a bauble in one hand and a bell (which he rings) in the other, is accompanied by another gentleman, who carries a halberd; they are driving four geese and four turkeys before them on the road "*TO LONDON*", as a sign-post declares. The former gentleman says, "*'Tis vastly pretty*"; his companion remarks, "*This is fine Sport, only I am, very Cold*".

Below the design these lines are engraved:—

"Birds of a Feather will flock together,
Like to like, as the Devil said to the Collier."

This is No. 24 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXIV. This Print is a Satyr which was well grounded, there being a Race made by several Noblemen at the time, which ran fastest, a Flock of Geese or Turkies, when at that Juncture our Enemies were by much superior to us in the War".

On the subject, see "Now Goose; Now Turkey", No. 3409, and "The Gentleman's Magazine", 1756, p. 498, which states that "Both sides have begun to train for this expedition, which is to be performed on the 10th day of December, and the following days."

See "The 2 H, H,'s", No. 3342.

4½ × 2¾ in.

3408. THE PLEASURES OF THE TURF (No. 2.)

[October, 1756]

THIS is a copy, reversed, the figures going to our left, of the design described with the same title and date, No. 3407; it was prepared to illustrate "England's Remembrancer"; see "The 2 H, H, 's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

4 × 2½ in.

Brit. Mus. Library (Grenville), 16.370.

3409.

Now Goose; Now Turkey; or the Present State of ENGLAND.

[October, 1756]

AN etching, showing a race between geese and turkeys: the turkeys are a-head, and are tempted by grain profusely spread in their way; the Duke of Newcastle is encouraging them by waving his hands and hat. A country gentleman, or sportsman, is flogging the geese. Above, is a dragon, endeavouring to rouse a sleeping lion, alluding to the City of London's Address to the king, August 20, 1756, or rather to the instructions given to the representatives of London in October of that year. On the subject, see "A Political and Satyrical History, &c.", for the years 1756-9 (7855. a.); see, likewise, in this Catalogue, "A List of the Pedigrees of some Eminent Geese", No. 3412; "The Pleasures of the Turf", No. 3407; and "A List of the Pedigrees of some Eminent Turkies", No. 3414.

About this time a bet was laid that a flock of geese could be driven to London in less time than a flock of turkeys. It was admitted that the turkeys could move quicker; but, as they roosted in trees, much time would be lost at night and in the morning, whereas the geese would seat themselves where they stopped, and would move again at a moment's notice. In respect to the bet in question, Horace Walpole wrote Sir H. Mann, Oct. 17, 1756:—"My Lord Rockingham and my nephew Lord Orford have made a match for five hundred pounds, between five turkeys and five geese, to run from Norwich to London. Don't you believe in the transmigration of souls? And are not you convinced that this race is between Marquis Sardanapalus and Earl Heliogabalus?" &c.; see "Letters", &c., edit. 1857, iii. p. 38.

This print alludes to the state of parties at that time, when Mr. Fox was quarrelling with the Duke of Newcastle, and both were opposed by Mr. Pitt, who was appointed Secretary of State in the place of Mr. Fox, Dec. 14, 1756.

The Dragon is an emblem of the City of London, which, by an Address to the King, is supposed to have endeavoured to rouse the British Lion from the slumbers to which he had been lulled by the inactivity of the Pelham Administration. For the grain which was scattered before the turkeys by the Duke of Newcastle, see "Byng Return'd", No. 3367.

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Mr. Pitt, see "The French King in a Sweat", No. 3691, and for Mr. Fox, the same.

7 × 4½ in.

3410. "Now Goose." (No. 2.)

[October, 1756]

This is a copy, reversed, from the group of gentlemen, one of whom carries a whip, who are driving the geese in half the print described as "Now Goose, Now Turkey", No. 3409. See "Now Turkey", No. 3411.

$2\frac{3}{8} \times 3\frac{5}{8}$ in.

3411. "Now Turkey" (No. 2.)

[October, 1756]

This is a copy, reversed, from that part of the design described as "Now Turkey", in No. 3409, which shows the gentlemen driving the turkeys, one of the figures carries a flag. It is on the same plate with "Now Goose", No. 3410, and four other designs, comprising "A young King mounted", No. 3555, which see.

$2\frac{1}{4} \times 3\frac{1}{8}$ in.

3412.

A List of the Pedigrees of some Eminent Geese Shortly to appear in Public. (No. 1.)

23 *Publish'd according to Act Oct. 29, 1756, by Edwards & Daryl at the Acorn facing Hungerford Strand.* [October, 1756]

This print consists of five small figures of geese, in different attitudes, to which the following paragraphs respectively are attached:—

"Neck and Giblets a famous Goose belonging to Esq^r. Goosecap bred out of Waddle by the Wild Gander Lord Anser who flew all round and Came back again.

Lord Leo's Old Grey Gander Nefario famous for Sucking of Golden Eggs his Daughter runs in the same track with Lord Anser.

Sly a famous Goose of Lord Leo's his breed is very low & being fond of Dabbling in the Dirt is turn'd off the Common but is to be kept at the expence of the Farmers round about.

Gabble & Hiss an excellent Goose for the High Road he was bred out of Little Tony this Goose has been remarkable in all y^e Dirty Courses he has waddled thro' for bringing the other Geese on thier Way.

Lord Leo's Smilum this Goose was bred out of that great Sporter Hold-his-nest this is ye most Goodnatur'd Goose in the World even in the Dirtiest Roads."

This engraving is No. 23 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757," &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXIII. A droll Piece, which was intended as a Satyr upon some Personages who were then expected at the Helm of Affairs."

"*Neck and Giblets*" appears to be Mr. Pitt; "*Lord Anser*," referred to here as having flown round the world, is Lord Anson; Mr. Pitt came into office as Secretary of State, Nov. 6, 1756; his accession had been spoken of for some time previously.

"*Lord Leo*" may be intended for the "British Lion", or George the Second. Lord Hardwicke was often described as avaricious.

"*Nefario*" was intended for Lord Chancellor Hardwicke, whose eldest daughter Lord Anson had married.

"*Sly*" was probably intended for Bubb Doddington (?), whose origin was not distinguished; he was the son of an apothecary; he had secured some profitable places and reversions, see "*The Sturdy Beggar*", No. 3579.

"*Gabble & Hiss*" may have been Lord Lyttelton, then recently made a peer, famous for oratory, and often spoken of as "*Little-Toney*." See "*The Motion*," No. 2479.

"*Smilum*" seems to have been intended for Lord Holderness, who came into office as Secretary of State.

The ministerial changes here in question were not completed until after the date of the publication of this print; this is shown by Horace Walpole's "Letter to George Montagu", dated Nov. 6, 1756, which states that "Mr. Pitt has this morning accepted the Government as Secretary of State". Numerous attempts at a settlement had been in vogue some time before this date; these attempts may have included the above named persons, or others not recognized. On the subject, see H. Walpole's letters of this period.

For Mr. Pitt, see "*The French King in a Sweat*", No. 3691; for Lord Anson, and Lord Hardwicke, see "*Byng's Ghost*", No. 3570; for Bubb Doddington, see "*The Crab Tree*", No. 3592; for Lord Lyttelton, see "*The Eaters*", No. 3545; for Lord Holderness, see "*The Patriot of Patriots*", No. 3529; and "*The Eaters*", No. 3545.

For a sequel to this design, see "*A List of the Pedigrees of some Eminent Turkies*", No. 3414; and for the origin of the connection between the Geese and the Turkies, see "*Now Goose, Now Turkey*", No. 3409.

See "*The 2 H, H's*", No. 3342.

$2\frac{7}{8} \times 3\frac{7}{8}$ in.

3413. *A List of the Pedigrees of some Eminent Geese shortly to appear in Public* (No. 2.)

23

[October, 1756]

This is a copy from the design described with the same title and date, No. 3412, and may be distinguished from the original by the absence of a publication line; it was prepared to illustrate "*England's Remembrancer, &c.*", see "*The 2 H, H's*", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{4} \times 4$ in.

Brit. Mus. Library (Grenville), 16.370.

3414.

A List of the Pedigrees of some Eminent Turkies shortly to appear in Public. (No. 1.)

25 *Publish'd according to Act Oct 28 1756 by Edwards & Darly at the Acorn against Hungerford Strand*

[October, 1756]

This engraving consists of five small figures of turkeys, in different attitudes, with the following paragraphs respectively attached to them:—

"*Lady Gabble's Turkey-cock* Cobler son of the Italian Birch & Dun who beat

Lord Numbscull's Clodpate and Esq^r Slabber's five to four — 3 Heats for a Dish of Flummery.

Lord Weasle face's Barebones Son of Lady Bullock's Spindle Shanks by the noted Slop & go forward who beat y^e Devil knows who y^e Devil knows where y^e memorable Year of the Man and the Bottle.

Esq^r Treadum's noted Italian Turkey Capon kept so long in Italy by an eminent father for his own private Use. his pedigree is unknown.

Mr. Farmer's Strut that gain'd such Universal applause in the European Race at the Glorious & Lasting Treaty of Aix la Chapelle. This Creature was then esteem'd equal to either of the Ostriches left behind at that time.

Esq^r Maggot's Wh—esbird half brother to Barebones bred out of Balderdash by Lord Looby's best on the Turf".

It would be difficult, if not impossible, to identify the persons thus satirized. The following were the leading members of the new ministry, which came into office in November, 1756:—"The Duke of Devonshire, Mr. Legge, Mr. Nugent, Lord Duncannon, Mr. J. Grenville; these formed the "Treasury". In December Mr. Pitt was made Secretary of State for the Southern Department; Mr. G. Grenville became Treasurer of the Navy; Lord (formerly Mr.) Sandys, Speaker of the House of Lords; and Earl Temple (Grenville), First Lord of the Admiralty. For a history of the changes in the administration at this period see Horace Walpole's "Letter to Mann", Nov. 29, 1756, and "Memoires of the last Ten Years of the Reign of George the Second", ii., pp. 97-109. The "Memorable Year of the Man and the Bottle" was 1749; see the entries in this Catalogue, dated Jan. 16, 1749.

For Mr. Pitt, see "The French King in a Sweat", No. 3691; for the Duke of Devonshire, see "The Grinders", No. 3593; for Mr. Legge, see "Patriotism rewarded", No. 3590; for Mr. G. Grenville, see "The Eaters", No. 3545; for Lord Sandys, see the references given with "A list of Foreign Soldiers", No. 2605; for Earl Temple, see "The Treaty", No. 3608.

This engraving is No. 25 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXV. An Allusion to the above, as well as a Connection with that of the Geese. This Satyr expresses the bungling of our Politicians at that Time, and how miserably our Affairs were *cobbled*."

See "A List of the Pedigrees of some Eminent Geese", No. 3412.

See "The 2 H, H's", No. 3342.

3 × 4 in.

3415. *A List of the Pedigrees of some Eminent Turkies shortly to appear in Public* (No. 2.)

25

[October, 1756]

THIS is a copy from the design described with the same title and date, No. 3414. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

This copy may be distinguished from the original by the absence of a publication line, and the presence of a flourish at the foot of the plate; there is no tree behind the second turkey.

3½ × 4 in.

Brit. Mus. Library (Grenville), 16.370.

3416.

THE DEVIL TURND DROVER.

*Publish'd as y^e Act Directs to be had the corner of y^e West Passage of the
Royal Exchange in Castle Alley. Price 6^d. [October, 1756]*

AN engraving. The Devil, accompanied by Cerberus, drives before him, towards Hell, Admiral Byng, in the form of an ass; Lord Hardwicke as a vulture; Mr. Fox as a fox; Lord Anson as a sea-lion; the Duke of Newcastle as a fishwife, whose haunches Cerberus bites. The Devil calls out:—

*"Assemble, all ye Fiends
Wait for the dreadfull Ends
Of impious Beasts, who far excell
All the Inhabitants of Hell."*

A flying fiend thus addresses the devils in Hell:—

*"Prepare, Prepare, New Guests draw near.
And on the Brink of Hell appear.
Kindle fresh Flames of Sulphur there."*

Other fiends shout:—

*"In Mischiefs they have all the damn'd out-done;
Here they shall weep, & shall unpy'd groan,
Here they shall howl, & make eternal moan.
"In vain they shall here there past mischiefs bewail.
In exquisite Torments that never shall Fail."*

Mr. Fox resigned the Seals October 27, 1756; most of the other members of the Newcastle Administration followed a few days later.

Lord Hardwicke was Lord Chancellor; Mr. Fox, Secretary of State; Lord Anson, First Lord of the Admiralty; the Duke of Newcastle, First Lord of the Treasury.

For Byng, see "Adm^l Byng's last Chance", No. 3569; for Lord Hardwicke, and Lord Anson, see "Byng's Ghost", No. 3570; for Mr. Fox, see "The French King in a Sweat", No. 3691; for the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850.

11 $\frac{1}{4}$ × 7 in.

3417.

LUSUS NATURÆ. (No. 1.)

A Curious Petri-Faction.
Dedicated to the Royal Society.

6 To be had at the Acorn facing Hungerford, Strand [October, 1756]

THIS engraving represents, as three fossils embedded in stone, three heads, "1", that of the Duke of Newcastle"; "2", that of Mr. Andrew Stone, the Duke's Secretary, this face is in the central and more important position; "3", that of Mr. Fox.

III. P. 2.

3 X

Below this design the following reference table is engraved:—

"1 *Two Heads Imperfect & of a Black Hue suppos'd to have been Wood*

2 *A Stone Head not Esteem'd, & Very Dull.*

3 *a sort of petrified Fungus, to which they Adhere. The Foreheads are found to be entirely Lapis Caliminaris."*

This engraving is No. 6 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate VI. Those who are the least acquainted with Natural Philosophy, will see immediately into the Cause of this Petrification: But some Naturalists are of opinion that their Hearts were also found to be petrified against the Interest of their Country; which cannot be disproved."

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Mr. Stone, see "The Grinders", No. 3593; for Mr. Fox, see "The French King in a Sweat", No. 3691. For "Lapis Caliminaris", see "Magna est Veritas", &c., No. 3390.

See "The 2 H, H's", No. 3342.

$2\frac{3}{8} \times 2\frac{1}{8}$ in.

3418. *LUSUS NATURÆ*. (No. 2.)

A Curious Petri-Faction
Dedicated to the Royal Society

6

[October, 1756]

THIS is a copy, reversed, from the design described with the same title and date, No. 3417; it was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{1}{4} \times 2\frac{1}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3419.

A SATIRE ON THE DUKE OF NEWCASTLE-ON-TYNE, referring to his Creation as Duke of Newcastle-under-Lyne. (No. 1.)

"48"

[November 13, 1756]

IN this engraving the Duke of Newcastle, standing trembling on the stool of "*Promotion*," is about to put his head through the noose of "*Honour*", which hangs above him from a gallows; at the foot of the gallows is an axe; in the air is a crest of a man's arm and hand grasping a hat; in the distance is a town, probably intended for Newcastle-on-Tyne.

The Duke says:—

"Upon my Word it is *Mighty fine*
I'm above the Axe Yet I'm under the Lyne."

This engraving is No. 48 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XLVIII. This Piece very punningly plays upon the Title of a great

Man at that Time in Power, whose Situation was then as here represented. All the Satyr in this Print is pointing out the Deserts of one who had made very egregious Blunders in the Sphere of Politicks."

Thomas Pelham Holles, Duke of Newcastle-on-Tyne, obtained accession of honour on his resignation of political office in November, 1756; on the 13th of that month he was created Duke of Newcastle-under-Lyne, with remainder, in default of his issue male, to Henry, Earl of Lincoln, and his heirs male by Catherine, his wife. The duke was, on his death, Nov. 17, 1768, succeeded as Duke of Newcastle-under-Lyne, by the Earl of Lincoln, who had married the above-named Catherine, eldest surviving daughter of Duke Thomas's brother and colleague, Mr. Henry Pelham, the "Henry IXth" of the satirists.

For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636.

See "The 2 H, H's", No. 3342.

$2\frac{3}{8} \times 4\frac{1}{8}$ in.

3420. A SATIRE ON THE DUKE OF NEWCASTLE-ON-TYNE, referring to his Creation as Duke of Newcastle-under-Lyne. (No. 2.)

"48"

[November 13, 1756]

THIS is a copy, reversed, the duke being turned to our left, from the satire described with the same title and date, No. 3419. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{3}{8} \times 4\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3421.

The DIS-CARD.

[November 16, 1756]

AN engraving showing Britannia seated on a throne, and saying, "*Read o'er those and then to Breakfast with what Appetite you may.*" She thus dismisses the Duke of Newcastle, having given him to read a paper, supposed to have been discovered, and which is inscribed,—"*Rec^d. of Mons^r. Le D— de M— the Sum of—*". In his pocket are seen "*B—s Orders,*" i.e., the secret instructions alleged to have been given to Admiral Byng before the loss of Fort Mahon, and probably here supposed to be the return for the bribe alluded to in the letter. Byng defended himself for not fighting more stoutly by alleging the instructions he had received, and the populace supposed such instructions could only have been occasioned by French bribes. An eagle, hovering in front of the design, holds a purse, marked,—"*To strengthen such as do stand*"; and a rope, inscribed,—"*To Comfort & help the weak hearted*", one end of the rope is round the neck of Byng, with whom stands another person, probably intended for Lord Anson. Byng says:—

"Since Laws were made for every Degree,
To Curb vice in them as well as in me,
I beg I may have their Company,
Upon Tyburn Tree."

Anson, if the figure be intended for him, says:—"I've Ventur'd like Little wanton Boys that swim on Bladders in a Sea of Glory, but far beyond my Depth."

A third group is formed by the Duke of Cumberland, and Lord Barrington.

The Duke, holding,—“*Gen^l. F—Ord—*,” says :—“*Pray my L—d are these your Vague Unmeaning orders.*” Lord Barrington replies,—“*Alas my L—d I can neither write nor Read but I’ll call my Clerk.*”

Lord Barrington, Secretary at War, when examined at General Fowke’s trial, did not understand the business of his office, and referred to his clerk, Mr. Sherwood.¹ The Duke of Cumberland was Captain-General of the Forces. The court-martial, which sat in August, 1756, sentenced Fowke, late Governor of Gibraltar, to be suspended for one year. The king dismissed him from the service.

Lord Anson was First Lord of the Admiralty, and much censured for the bad condition of the ships which composed Byng’s squadron, and, with the rest of the Administration, for neglecting the docks and defences at Gibraltar. He is here represented as lamenting that he had quitted active service as a seaman, and sought glory in a sea of politics.

Beneath are lines descriptive of a bad minister in general, especially directed against the Duke of Newcastle, whose administration was at the very point of ceasing to exist.

For the Duke of Newcastle, see “The Noble Game of Bob Cherry”, No. 2850; for Admiral Byng, see “Adm^l. Byng’s last Chance”, No. 3569; for Lord Anson, see “Byng’s Ghost”, No. 3570; for the Duke of Cumberland, see “Dinah relates her distresses”, No. 3646.

$12\frac{7}{8} \times 6\frac{3}{8}$ in.

3422.

The Admirable Admiral B—g Leading the Honourable & Brave General Blakeney through London in Triumph

[November 23, 1756]

AN engraving showing a crowded street in London, where General Blakeney is on horseback, with Admiral Byng on foot, leading the horse through the street, and proclaiming, “*This is the Man whom the King Delighteth to Honour*”.

The design refers to the verses :—“Then took Haman the apparel and the horse and arrayed Mordecai, and brought him on horseback through the street of the city and proclaimed before him, Thus shall it be done unto the man whom the king delighteth to honour.”—*Judith* vi. 11.

“So they hanged Haman on the gallows that he had prepared for Mordecai. Then was the king’s wrath pacified.”—*Judith* vii. 10.

General Blakeney, who had commanded at Fort Mahon, arrived in London November 23, 1756; he was made Knight of the Bath November 27, and, afterwards, a Baron. For General Blakeney, see a biography in “The Gentleman’s Magazine”, 1756, p. 390; his portrait occurs facing p. 535 of that volume; for references to him in this Catalogue, see “Work for the Bellman”, No. 3352; “Bung Triumphant”, No. 3361; “The Contrast”, No. 3365; “The Rostrum”, No. 3424; “The Vision”, No. 3476; “Merit and Demerit”, No. 3482; “Ursa Major”, No. 3510.

For Admiral Byng, see “Adm^l. Byng’s last Chance”, No. 3569.

$11\frac{1}{2} \times 7\frac{3}{8}$ in.

¹ The published report of the trial is, on this point, as follows :—“*Court. Did your Lordship send those Letters yourself? Sec. at War,—I did not send the letters myself. I wrote them and delivered them to the charge of my secondary (secretary?) ; he is here, or at the War Office, to answer to what the court may desire to know on that head.*”

3423.

THE COLE HEAVERS.

Publish'd as y^e Act Directs To be had y^e Corner of y^e West Passage of y^e Royal Exchange in Castle Alley. [November, 1756]

AN engraving showing what may be intended for a quay in Westminster, the abbey and hall being on our right. In a lighter, laden with coal, *i.e.*, "cole", or money, the Duke of Newcastle, as an old fishwoman, is shovelling coins into a pickled-salmon tub, for himself. Lord Hardwicke as a vulture, Mr. Fox as a fox, and Lord Anson with the head of an ass, are standing on the deck with sacks, ready to receive their shares. Newcastle says,—"*Brothers, this is very Dirty Work.*" Lord Hardwicke replies,—"*So it is & what I take Great Delight in: but pray let me have good measure, for I love Justice.*" Mr. Fox adds,—"*So do I (but it's the Name only) for by Sounding forth that & a Great deal of Honesty, I have deceiv'd a whole Flock of Credulous Geece, & have demolish'd them all.*" Lord Anson complains,—"*P-x on Justice say I, for I'm afraid she will bestow on me more of her Favours then I shall like, However, let me have my share, as I'm answerable for the whole, like an Ass as I am.*"

The Devil, who is standing behind, on the lighter, soliloquizes:—

*"Eternal Darkness they shall find,
And them Eternal Chains shall bind
To infinate Pain of sence and mind."*

The Newcastle Administration, comprising the Duke of Newcastle, First Lord of the Treasury; Lord Hardwicke, Lord Chancellor; Mr. Fox, Secretary of State; Lord Anson, First Lord of the Admiralty, went out of office in October, November, and December, 1756.

On the breast of Newcastle is a large fleur-de-lis, insinuating that he, perhaps with the others, was influenced by French gold. This print was published when the nation was extremely irritated by the loss of Minorca, and ready to cast any imputation on the ministers.

Below the design these verses are engraved:—

*"Since Honesty is but an empty Name
He that Cheats the Least is most to blame."*

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Lords Hardwicke, and Anson, see "Byng's Ghost", No. 3570; for Mr. Fox, see "The French King in a Sweat", No. 3691. For references to the taking of Minorca, see the entries in this Catalogue concerning Admiral Byng, as above, and those which are dated May 20, and 22, 1756.

11½ × 7 in.

3424.

"The Rostrum." (No. 1.)

"50" Publish'd according to Act Nov^r. 24, 1756, by Darly & Edwards at the Acorn facing Hungerford Strand. [November, 1756]

THIS engraved design shows the principal members of the Newcastle Administration, as if just after their removal from power, November, and December, 1756, grouped in a pulpit, and severally apologizing to a number of persons who stand below them. The Duke of Newcastle says,—"*Alack a Day I did't mean any Harm Indeed*"; Lord Hardwicke says,—"*They would not let me Plunder any longer*"; Mr. Fox cries,—"*I have been p---t upon indeed my good Friends I have*";

Lord Anson swears,—“*Six Ace ah the Devil dam the Dice*”; Lord Lyttelton says,—“*Friends Country Men Britons do but hear me*”.

The audience comprises men and women; a woman turns to her male neighbour and inquires,—“*Do you think it is as they say or no*”; the man answers,—“*Hold your foolish Tongue you'r not in the Hall*”. Another woman condemns the pleaders, saying,—“*Out you Blacks I'm glad on it Blakeney for Ever*”.

Below the design these lines are engraved:—

“But in their own defence sure they may mount the Rostrum and plead their pardon from the people”.

This engraving is No. 50 in a volume of satires, entitled “A Political and Satyrical History of the Years 1756 and 1757”, &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate L. This contains a very satyrical Reflection on the old ones, who were at that Time in so much Disgrace with the People, that they were reduced to the Necessity of engaging an Author, who vainly endeavoured to varnish over their black Characters in a Paper published on purpose,—though in fact it was to no Purpose.”

This, no doubt, refers to the appointment of Arthur Murphy as a journalist in editing “The Test”; see “The Simile”, No. 3432.

Each speaker appears in the character appropriated to him in the popular satires of this date; the Duke of Newcastle whines like an old woman; see “The Old Woman & her Ass”, No. 3497; “Harry the Ninth to Goody Mahon”, No. 3511. Lord Hardwicke is rapacious; see “The Vulture”, No. 3502. Mr. Fox complains of ill-treatment, as if to separate himself from his late colleagues. Lord Anson is a gambler; see “*Hic Niger Est—Acapulca*”, No. 3535. Lord Lyttelton declaims as an orator; see “The Advocate”, No. 3527. For the Duke of Newcastle, see “The Bawd of the Nation”, No. 3636; for Lords Hardwicke, and Anson, see “Byng’s Ghost”, No. 3570; for Mr. Fox, see “The French King in a Sweat”, No. 3691; for Lord Lyttelton, see “The Eaters”, No. 3545.

For Lord, or General, Blakeney, see “The Admirable Admiral B—g”, &c., No. 3422.

See “The 2 H, H’s”, No. 3342.

$4 \times 2\frac{1}{4}$ in.

3424*. “The Rostrum” (No. 2.)

“50”

[November, 1756]

This is a copy, reversed, the spectators looking to our right, from the satire described with the same title and date, No. 3424. It was prepared to illustrate “England’s Remembrancer”, &c., see “The 2 H, H’s”, No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4 \times 2\frac{1}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3425.

(King) of Prussias S(peach) (toe) (Britannia) 1756. (No. 1.)

47 Publish’d according to Act Nov^r. 20, 1756, by Daryl & Edwards at y^e Acorn facing Hungerford Strand.

[November, 1756]

BELOW a portrait of the King of Prussia is an engraved letter, comprising a series of rebuses.

The words here placed in brackets are represented in the original by drawings of the objects named.

“M(Adam) (Eye) am glad (toe) h(car) you have t(urn)d off (cwer) del(eye)n-

quents (Eye) have (grate) hopes (eye)n Mr. (Pit) & Mr. (Leg) (hoe)se
a(bill)(eye)t(eyes) are (bee)yond any other per(suns) (Eye) know (eye)n
(ewer) (king)doms (Eye) have long had a 10 der for the (race) of the (Temple)s
they are true (trouts) (Eye) dont mean (salmon) trouts (eye)f 1 per(sun) (eye)s
in Tho & t(hat) (eye)t is so I hear (Eye) dont like it (ewer) New Gents I dont
like 1 Scabby (sheep) spoils a whole (flock) (bee) that (ass) it will if that (ewer)
(fleet) Madam be (butt) (man)ag'd right (Eye)'ll take c(ear) of the war by
Land & dont desire you (toe) mind anything else

"(Ewers) Fred(eye)(rick)"

This satire refers to the Ministry which took office on the resignation of the Duke of Newcastle, November, 1756, and comprised Mr. Pitt, as Secretary of State; Mr. Legge, as Chancellor of the Exchequer; Lord Temple, as a Lord of the Admiralty; and Mr. Nugent, in the Treasury.

For Mr. Pitt, see "The French King in a Sweat", No. 3691; for Mr. Legge, see "Patriotism Rewarded", No. 3590; for the Duke of Newcastle, see "The Bawd of the Nation", No. 3636; for Lord Temple, see "The Treaty", &c., No. 3608.

This engraving is No. 47 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XLVII. This Hieroglyphic Piece contains a supposed Complement of the King of Prussia to Great Britain on our New Administration, which, 'tis plain, has been productive of our late happy Successes."

The King of Prussia was in alliance with the English at this date. The latter had had at the date of this publication no considerable "happy successes". This phrase was probably used ironically, unless, indeed, the date is not that of the original appearance of the print. The Prussian King had, October 1, 1756, gained a victory over the Austrians at Lowositz. "Are you not glad that we have got a victory that we can at least call *Cousin*?"; so wrote H. Walpole to Sir H. Mann, Oct. 17, 1756.

See "The 2 H, H,'s", No. 3342.

$2\frac{7}{8} \times 4\frac{1}{8}$ in.

3426. (King) of Prussias S(peach) (toe) (Britannia) 1756.
(No. 2.)

47

[November, 1756]

THIS is a copy from the satire described with the same title and date, No. 3425. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H,'s", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

It may be distinguished from the original by the face of the king being shaded.

$3\frac{1}{4} \times 4\frac{1}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3427.

Exit Unworthies. Enter Worthies. (No. 1.)

51 Publish'd according to Act Nov^r. 24, 1756 by Darly & Edwards at the
Acorn facing Hungerford Strand. [November, 1756]

AN engraving in two divisions. The first is "Exit Unworthies", which exhibits the Devil driving eight members of the Newcastle Administration towards a

place whence issue fire and smoke. The Devil says, "*Come Hight Gee Ho, you'll soon be there now Gents.*" The Ministers are the Duke of Newcastle, for whom see "The Bawd of the Nation", No. 3636; Lord Hardwicke, see "Byng's Ghost", No. 3570; Lord Holderness, see "The Patriot of Patriots", No. 3529; Lord Anson, see "Byng's Ghost", No. 3570; Lord Lyttelton, see "The Eaters", No. 3545; and Mr. Fox, for whom see "The French King in a Sweat", No. 3691.

The second division is styled "Enter Worthies", and shows the new Ministers coming into office. The Duke of Devonshire kneels before the King and kisses his hand. The other Ministers are not distinguishable, but the figures must include Mr. Pitt, Mr. Legge, Mr. G. Grenville, Lord Sandys, and Earl Temple. An angel hovering over the "Worthies" holds a wreath, and cries, "*This truth I relate, these, these must fill the State*". For the Duke of Devonshire, see "The Grinders", No. 3593; for Mr. Pitt, see "The French King in a Sweat", No. 3691; for Mr. Legge, see "Patriotism Rewarded", No. 3590; for Mr. G. Grenville, see "The Eaters", No. 3545; for Lord Sandys, see the entries given with "A list of Foreign soldiers", No. 2605; for Earl Temple, see "The Treaty", No. 3608.

Below the design these verses are engraved:—

"No more thy Gracious Mind Perplex,
The Vulture now no more shall Vex,
No more the Wily Fox;
Lost in a Pit in vain he strives,
And Acapulca no more thrives,
But Splits on these sharp Rocks."

This engraving is No. 51 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LI. Infers the Vicissitudes that are made at the Helm when a good and virtuous Minister assumes the Reins of Government, and whose Principles are as strongly attached to the Welfare of a People as to the Dignity of his King".

The "Vulture" was Lord Hardwicke, see "The Vulture", No. 3502; the "Fox" was Mr. Fox; a "Pit" refers to Mr. Pitt; "Acapulca" was Lord Anson, see "Hic Niger Est—Acapulca", No. 3535.

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{1}{8}$ in.

3428. Enter Worthies Exit Unworthies (No. 2.)

51

[November, 1756]

This engraving is a copy, reversed, the Devil driving the Ministers towards our right, and the subjects being counterchanged, from the double design described with the same title and date, No. 3427. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4 \times 2\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3429.

The Bankrupts with Anecdotes. (No. 1.)

52 *Publish'd according to Act Nov^r. 26, 1756, by Darly & Edwards at the Acorn facing Hungerford Strand.* [November, 1756]

THIS print consists of five small caricature busts, in profile to our left, with a descriptive paragraph attached to each.

The first represents Henry Fox, afterwards Lord Holland, the paragraph being:—"Harry Renard French Broker, this Person traded very high, and amass'd large Sums, but his Creditors are not satisfied, nor ever will be its thought."

The second is the Duke of Newcastle:—"Tom Chat-enough alias Old Capⁿ. Tom, a great many People are sorry for this Man, as it appears 'twas more want of knowledge that he failed than any Design."

The third is Lord Lyttelton:—"Tony Pettit Auctioneer's Clerk, this Person was what they call in Monmouth Street a Barker, & us'd to talk People off as its term'd in the Cant of which he's perfect Master."

The fourth is Lord Hardwicke:—"Gnaw Bowels alias Misanthropos, a Grecian by name, his dealings were very Lucrative both in public & private, but being suspected of Selling a Strong Box, in which were many Valuables to y^e French, he was forc'd to quit Business."

The fifth is Lord Anson:—"Acapulca alias Leo Marina Ship's Husband, this man when in private Trade had very good luck, but having an Itch to what is banefull to every Tradesman, he let all run to rack and ruin to gratify that favorite passion. Vivat Rex. Finis."

This engraving is No. 52 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LII. Every one of these Characters are sufficiently known by the Likeness and Descriptions. The Satyrs here are Bankrupts, was owing to their Resignations at that time".

This is a satire on the falling Newcastle Administration. The allusion to Mr. Fox as "a French Broker" infers his alleged subservience to French counsels; see "Mon^r Surecard", No. 3506. For Mr. Fox, see "The French King in a Sweat", No. 3691. For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636; "Chat-enough" is not only a translation of the duke's title, but a reference to his alleged garrulity. For Lord Lyttelton, see "The Eaters", No. 3545; he is referred to here as loquacious, for which characteristic see "The Advocate", No. 3527. For Lords Hardwicke, and Anson, see "Byng's Ghost", No. 3570. The former was accused of having sold Minorca to the French; the latter was a notorious gambler, as illustrated in "Hic Niger Est—Acapulca", No. 3535.

See "The 2 H, H's", No. 3342.

2 $\frac{7}{8}$ × 4 in.

3430. "*The Bankrupts with Anecdotes*" (No. 2.)

[November, 1756]

THIS engraving is a copy from the satire described with the same title and date, No. 3429, and may be distinguished from the original by the presence of an engraved marginal line. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

 $3\frac{1}{8} \times 4$ in.

Brit. Mus. Library (Grenville), 16.370.

3431.

The REVOLVING STATE Or the Reward for NEGLIGENCE

P^r 6 Sold by T. Ewart the Corner of Hudsons Court near St. Martins Lane Strand

[November, 1756]

AN etching showing Time turning the globe as a grindstone; Justice leading patriots up the ascending side; the members of the Fox and Newcastle Administration are falling from the other side into the arms of the Devil, while infant genii are firing cannon at them. This Administration left office in November, and December, 1756.

Below the design the following verses are engraved:—

"One Moment gives Invention to Destroy,
What to Rebuild would a whole Age employ.
Congr."

"Minorca lost!—thro' Negligence—not Gold,
Still Britain may be happy—if not Sold,
One honest Statesmen if well back'd at Helm,
Would Soon retrieve our dying Trade and Realm."

For this Ministry and its quitting office, see "A Scene in Hell", No. 3378; "The Dis-Card", No. 3421; "An odd Sight", No. 3435; "An Effigy", No. 3436; "The Vision", No. 3476; "The Downfall", No. 3480; "The Mirrour", No. 3487. For Mr. Fox, see "The French King in a Sweat", No. 3691; for the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850, and other entries in this Catalogue which are dated November, 1756.

 $6\frac{1}{4} \times 6\frac{1}{2}$ in.

3432.

"The *SIMILE*." (No. 1.)

"53" No. 1. *Publisk'd according to Act, Dec^r. 4, 1756, by Darly and Edwards at the Acorn facing Hungerford Strand.* [November, 1756]

THIS engraving, which is marked "N^o. 1", shows in the mid-distance a temple¹, inscribed "*For my Country*", and containing a statue of Fame (?) holding

¹ This was possibly introduced with reference to Earl Temple; see below.

a trumpet. A ragged man, with a pen stuck behind one of his ears, and carrying fluttering papers, which are severally marked "*Test N^o. 1.*", "*Test N^o. 2.*", and "*Test N^o. 3.*", hurries past the front of the design, in which is a large pit. He looks, whimpering, towards a group of gentlemen whose heads are hidden by a large curtain. The leader of this group, which doubtless comprises members of the Newcastle Administration, wears a long lawyer's gown, and therefore may be Lord Hardwicke, says to the ragged man,—"*Sir'rah Choak up the Pit with your Rubbish or you shan't have a New Coat*". The other replies,—"*Lord Sir here's no Room for my Rubbish I don't know what to do now Sir*". Papers lie near the pit inscribed,—"*To enable his Majesty to enquire*", "*No Secret Contract for Irish Beef*", "*No more poison'd Navies*", "*No exportation of Corn*", "*Portable Soup*". A Bill prohibiting the exportation of corn passed the Houses of Parliament December, 1756. Great complaints were uttered at this time with regard to the victualling of the Navy. See "*The Gentleman's Magazine*", 1757, p. 114.

Below the design the following verses are engraved:—

"No more the Snakes in Sunshine Bask,
Immerg'd the Black Insidious task,
Of Envious Spite's their Aim;
Just so from Heaven's Exalted Height,
Struck by Great Jove's Ethereal Light,
The Devils hiss'd thier Shame."

This engraving is No. 53 in a volume of satires, entitled "*A Political and Satyrical History of the Years 1756 and 1757*", &c.

In the "*Explanation*" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LIII. Is a very severe Stroke on the Author of a Paper at that time called *The Test*, but a severer upon those who employed him, who are ashamed to show their Faces in such a dirty Affair; while on the other hand the Complement is genteely paid to the Integrity of Mr. *Pitt* and Lord *Temple*."

The subject of this satire is explained by Horace Walpole in his "*Memoires of the last Ten Years of the Reign of George the Second*", 1822, ii., p. 59. He states that after the news of the retreat of Admiral Byng from the effort to relieve Fort Mahon:—"The streets and shops swarmed with injurious ballads, libels, and prints, in some of which was mingled a little justice on the ministers". The greater number of these satirical prints are described in this Catalogue, and dated May 20, 1756, and later, during the same year. Walpole continued,—"*Charles Townshend undertook a weekly paper, called the Test, of which only one number was published: he had too much mercury and too little ill-nature to continue a periodical war. We shall see in the following winter that some of the persons attacked were rather more settled in their passions, when they revived the title of this paper, and turned it on its patrons*". Of December, 1756, the same author records, p. 109, as above:—"From the first hour of his (Pitt's) power he was confined with the gout, and remained so during greatest part of the winter; and for accession of strength he had nothing but the partiality of the Tories, who, taking all opportunities of declaring for him, gave great offence; and both his gout and his new friends were topics of unlimited abuse, which was poured on him by Fox's direction and dependents. A paper-war of the most inveterate kind was opened. Two weekly papers, called *The Test* and *Contest*, besides occasional pamphlets, were the vehicles of satire. Murphy, a player, wrote the former on behalf of Fox; and Francis, a poetic clergyman, signalized himself on the same side". In a letter to Sir H. Mann the same writer said, Jan. 6, 1757:—"I wish I could tell you any politics to abstract your thoughts from your concern (the death of his brother); but just at present all political conversation centres in such a magazine of abuse, as was scarce ever paralleled. Two papers, called the '*Test*' and '*Contest*', appear every Saturday, the

former against Mr. Pitt, the latter against Mr. Fox, which make me recollect 'Fogs' and 'Craftsmen' as harmless libels. The authors are not known; Doddington is believed to have the chief hand in the 'Test' which is much the best, unless virulence is to bestow the laurel". The "Test" was principally written by Arthur Murphy, play-writer, and author of a "Life of Garrick." Doddington was not concerned with "The Test".

The first number of the serial called "The Test" appeared November 6, 1756, it comprised an attack on Pitt, as the "British Tully"; the second number assailed the Ministry which succeeded that of the Duke of Newcastle, and Pitt in particular; the third continued the strain, with references to many of the persons indicated in this Catalogue by the names "Acapulca" for Anson, "Chateaufort" for Newcastle, &c.

For Mr. Pitt, see "The French King in a Sweat", No. 3691; for Earl Temple, see "The Treaty", No. 3608. "Fogs", or, properly, "Fog's Weekly Journal", and "The Craftsman", were political journals in vogue about 1730 and later. For the editor of the latter, see "The Frontispiece to the First Volume of 'Terræ Filius'", No. 1727. "Fog's Weekly Journal" is repeatedly mentioned in this Catalogue.

See "The 2 H, H's", No. 3342.

$4 \times 2\frac{1}{8}$ in.

3433. "THE SIMILE." (No. 2.)

53 "No. 1".

[November, 1756]

THIS is a copy, reversed, the temple being on our right of the design, from the satire described with the same title and date, No. 3432. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{7}{8} \times 2\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3434.

Birdlime for Bunglers, or the French way of Catching Fools.

Oh! How are the Mighty fallen?

Sold at the Star on Holborn Hill. Nov. 25

[November, 1756]

AN engraving showing a chamber where a Frenchman, loaded with scourgings and wooden shoes, here styled "*Bird Cages*", is pouring on the floor money, and tickets inscribed "*Cooks*", "*Valets*", "*Dancers*", "*Fiddlers*", to be scrambled for by Lord Hardwicke, who, with "*Pension 3,000*" on his neckband, exclaims, "*Have not I saved 1000^l from the lime Twigs of Matrimony & shall not I have my Fees*"? and by Mr. Fox, who cries, "*In for a penny. in for a Pound, for I find I Cannot draw back my paw in time*". Fox holds a purse of "3,000,000", and "*Large fees for the bottomless Pitt*". Under these Ministers Admiral Byng is crushed, and cries out, "*Oh the Devil take your lime I am limed & twig'd too with a P—x to you Murder Murder was it for this that I had the pleasure of saving the K—gs Ships*"; he however grasps at "*Wine*", "*2 Tartans*", i. e., tickets, alluding to two vessels which he chased when looking for the French fleet. Lord Anson rushes forward, oversetting an "*E O*" table to which he is attached, he shouts, "*E. O. my heart of Gold. tip us a handful for I have had a damn'd bad run*". The Duke

of Newcastle, with a fishtub on his head, grasps a bag of "8,000,000" lying on a French treasure chest, and calls out, in admiration of the scene before him, "*An Excellent way faith I find a Fox may be caught as easily as an Old Woman*".

On the wall a picture of Justice is concealed by a cobweb, the spider observes:—

*"Sure no vast difference betwixt us lies
Since you catch Men as I catch Flies."*

Likewise on the wall is a trophy of reversed arms and flags dedicated "*To the Memory of A: B May 21st 1756.*" i. e., indicating the day of Byng's engagement with the French fleet. Fox alludes to his offers to resign, which he had more than once made during the summer and autumn of 1756, but never carried into execution.

At the feet of Newcastle is a purse, said to be "*MT*" (empty). The duke had very materially impaired his fortune by his extravagance; it is said that "his enormous estate, which he had sunk from thirty to thirteen thousand pounds a year by every ostentatious vanity, and on every womanish panic, between cooks, mobs, and apothecaries, was now represented as wasted in the cause of the government;" see H. Walpole's "*Memoires of the last Ten Years of the Reign of George the Second*", 1822, ii., p. 105. The purse may allude to the exhausted state of the Treasury.

The indignation of the public at the loss of Minorca, and Byng's unsatisfactory engagement, was so great that men attributed both of these events to bribery by the French government.

Lord Anson was very much addicted to gambling, and greatly victimized at play.

For the Duke of Newcastle, see "*The Noble Game of Bob Cherry*", No. 2850; for Lord Hardwicke, and Lord Anson, see "*Byng's Ghost*", No. 3570; for Mr. Fox, see "*The French King in a Sweat*", No. 3691.

$11\frac{3}{4} \times 8\frac{1}{8}$ in.

3435.

AN ODD SIGHT SOMETIME HENCE

Price 6

[November, 1756]

AN engraving; a landscape in which is a triple gibbet, called "*THE TRIPPLE ALLIANCE*", from this are suspended three corpses, marked severally "*A*", "*B*", "*C*" in chains; these, in contemporary writing at the back of the print, are called,—"*A Le Sect. d'Etat Fox. B L'Amiral Bing C Le Duc de Newc.*". At the foot is a fox insulting the gibbet, and saying, "*I have got my Ends*". A gentleman standing before the gibbet observes,—"The World was not their Friend nor the World's Law". A beggar on crutches says,—"*I'm richer than they tho' a Beggar*". A woman in a waggon cries,—"*They little thought of this once*". The waggoner, flourishing his whip, declares,—"*Adswawnds Ill have a Smack at 'n*".

The names written at the back of this print are probably erroneous. Mr. Fox is certainly represented by the fox at the foot of the gallows, chuckling at the success of his schemes for the destruction of the persons gibbeted. Admiral Byng was the great object of popular indignation, and Fox one of the administration who were said to have made him their victim, he might therefore rejoice at his destruction. The Duke of Newcastle and Lord Anson were subjects of his dislike, and, by his intrigues, it was supposed they were driven to resign, November, 1756; they were unpopular, and he might rejoice at their fall, though his own resignation had been necessary to effect it.

Generally, the "Triple Alliance" must refer to the defeat of Newcastle's attempts to form a composite Ministry.

The truncheon in the hand of "A." indicates a commanding officer, and the figure carrying it may be designed for Anson, who was First Lord of the Admiralty. "C." was probably intended for the Duke of Newcastle.

In "The Gentleman's Magazine", 1756, p. 409, is the following:—"Thursday 26 (August). About 5 in the afternoon, a noted admiral was, after having been privately shewn to many ladies and gentlemen, brought, in an open sedan, guarded by a number of young gentlemen under arms, with drums beating, colours flying, to *Tower Hill*; where a gallows was erected for him at 6 the same morning. He was richly dressed in a blue and gold coat, buff waistcoat, trimmed, &c. in full uniform. When brought under the gallows, he staid a small space, 'till his clergyman (a chimney-sweeper) had given him some admonition; when done, he was drawn, by pulleys, to the top of the gallows, which was 20 feet high; every person expressing as much satisfaction as if it had been the real person. He remained guarded by the above volunteers, without any molestation, two hours; when, upon a supposition of being obstructed by the governor of the *Tower*, some sailors appear'd, who wanted to pull him down, to drag him along the streets, but a fire being kindled, which consisted of tar-barrels, faggots, tables, tubs, &c. he was consumed in about half an hour".

For Fox, see "The French King in a Sweat", No. 3691; for Admiral Byng, see "Adm^l. Byng's last Chance", No. 3569; for the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Lord Anson, see "Byng's Ghost", No. 3570.

$11\frac{1}{4} \times 7\frac{3}{8}$ in.

3436.

(1756)

AN EFFIGY OF AN UNPOPULAR MINISTER ON HORSEBACK
CONDUCTED TO BE BURNED WITH A GALLOWES AND A
BUNDLE OF FAGGOTS.

[November, 1756]

AN etching, a view of a street where an effigy of an unpopular Minister on horseback is conducted to be burned by a cheering mob, with a gallows and a bundle of faggots. The lines engraved below the design show the opinions which dictated many satires of this period. This one was published about November, 1756, when the Newcastle and Fox Administration was near its fall. The subject was suggested by the Guy Faux processions of this month.

Below the design the following inscriptions are engraved:—

"Were you in Effigy to burn,
Each treacherous Statesman in his turn;
What better would Britannia be,
Whilst the proud Knaves themselves are Free?
Knaves that have brought Disgrace upon her!
Have bought her Votes & sold her Honour!

* * * * &c. &c. &c."

"Who can call to remembrance without Abhorrence the behaviour of a Wh—g—sh Ministry, who neglecting every thing else but the business of Bribery & Corruption, reduced the Credit of the Nation, & themselves, to so low an ebb, that at length they were obliged to import H—ss—n & H—n—v—r—n Troops to support an immense unconstitutional Standing Army, in defending them & their measures at home; whilst our perfidious Enemies ravaged & distressed our wretched Colonies in every

other part of the Globe. Now it wou'd be well for England if the several Tory or motley Adm—n—str—t—ns since that time could demonstrate that they have spent less time & treasure in the same destructive employment. As a Tree is known by its Fruit, so is a bad Minister by his attempting to influence Electors, or even to gain a Majority of the Elected by any other means than the Justice of his measures; otherwise, the Use of a national Council is superceded; & when a King is thus deprived of the disinterested deliberations of his people in P—t, the Authors of the undue Influence are certainly guilty of Treason, in the strictest sense of the Word."

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Mr. Fox, see "The French King in a Sweat", No. 3691.

$8\frac{1}{8} \times 5\frac{3}{8}$ in.

3437.

Killegrew (toe) *M^r*. (Pitt). (No. 1.)

"49" *Publish'd according to Act Nov^r 24, 1736, by Darly & Edwards at y^e Acorn facing Hungerford Strand* [December 4, 1756]

THIS engraving comprises a portrait and a series of rebuses. The words here printed in brackets are represented in the original by drawings of the objects named.

"*Though Humour w(ass) m(eye) (tail)ent yet (Eye) took c(ear) to do Busines's (Eye) was w(hat) some Em(eye)nent French Patr(eye)ots are they (can) dance (toe) an English(man) seems as (eye)f they cou'd do nothing Else (butt) here lies the (miss)take their (heads) are as Active as their (feet). It was m(eye) care to d(eye)vert the C(ears) of the (Crown) and (Eye) (awl)ways had success may you (toe) & Sir I advise you to walk (eye)n this Path it will then Sir (knot) be in an(eye) ones power to shake you say I hold.*" " (Ewers) *K(eye)llegrew.*"

Above this is a head from that portrait by Hollar which is said to represent Thomas Killigrew. See "Portrait of T. Killigrew", No. 1021.

This etching is No. 49 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" comprised in this volume is the following letterpress, referring to this design:—

"Plate XLIX. This Plate being published at that Juncture when our great Minister proposed to serve his Country, was the only Thing that can be said in its behalf, having no great Humour to recommend it."

The design probably refers ironically to the appointment of Mr. Pitt as Secretary of State, December 4, 1756. For Mr. Pitt, see "The French King in a Sweat", No. 3691.

See "The 2 H, H,'s", No. 3342.

$2\frac{7}{8} \times 4\frac{1}{4}$ in.

3438. "*Killegrew* (toe) *M^r*. (Pitt). (No. 2.)

"49"

[December 4, 1756]

THIS engraving is a copy from the satire described with the same title and date, No. 3437. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H,'s", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

It may be distinguished from the original by the absence of a publication line, and by the number "49" being placed outside the engraved margin of the plate.

$3\frac{1}{4} \times 4\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3439.

Guy Vaux the 2^d. (No. 1.)

"54" *Publish'd according to Act Dec. 16, 1756, by Edwards & Darly in the Strand.* [December, 1756]

THE design of this engraving, mainly adapted from a part of Samuel Ward's print, described in this Catalogue as "The Destruction of the Spanish Armada", No. 41, shows Mr. Fox, as Guy Faux, approaching the House of Commons at night, with a dark lantern in his hand; a ray proceeds from the Eye of Providence to Fox, who, as usual, is represented as a fox, and wrapped in a cloak and large hat.

Below the design the following verse is engraved:—

"The Wicked is snared in the Work of his own Hands thou hast seen it .
Psalm 10th."

This engraving is No. 54 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LIV. Similar to a modern Guy, who would have made as great a Blow-up at the Helm as ever his Predecessor in King James's Time could have done; had not the Eye of Providence interven'd."

The satire refers to certain alleged underhand proceedings on the part of Mr. Fox about the time of the dissolution of the Newcastle Ministry. For Mr. Fox, see "The French King in a Sweat", No. 3691.

See "The 2 H, H's", No. 3342.

2½ × 2½ in.

3440. Guy Vaux the 2^d. (No. 2.)

"54"

[December, 1756]

THIS is a copy, reversed, Mr. Fox walking to our right, from the design described with the same title and date, No. 3439. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described under this entry in this Catalogue.

2½ × 3 in.

Brit. Mus. Library (Grenville), 16.370.

3441.

GLORIA. MUNDI (No. 1.)

"55"

[December, 1756]

THIS engraved design represents the Duke of Cumberland, at full length, standing in a glory and striding on the top of the world; he is very fat, laureated, and carries a bâton of command, while, with a possible affectation of defiance, he turns his face from the front. Under his left foot is "*BRITAIN*". The "*MEDITERRANEAN*" sea is strongly marked, and three fleurs-de-lis, referring to the peril of Gibraltar, and the predominance of France in this sea, are placed at the Straits of Gibraltar.

This engraving is No. 55 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LV. An ironical Compliment paid to a great Commander at that Time."

The Duke of Cumberland was Captain General of the Forces at this period, and the satire reflects on the by no means fortunate or brilliant position of English military affairs.

For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646.

See "The 2 H, H's", No. 3342.

$2\frac{1}{2} \times 3\frac{3}{8}$ in.

3442. GLORIA MUNDI (No. 2.)

55

[December, 1756]

THIS engraving is a copy from the satire described with the same title and date, No. 3441. It may be distinguished from the original by the absence of the three *fleurs-de-lis*, which, in the latter, are placed in the Mediterranean Sea. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{2} \times 4$ in.

Brit. Mus. Library (Grenville), 16.370.

3443.

A GRAND CONSULTATION OF PHYSITIANS: or, *an Attempt to assign the Cause of a Sickly & languishing Constitution; prescribing the most Salutary & probable methods for effecting a Cure.*

Publish'd July 13 1756 According to Act of Parliament by J. Eynon y^e Corner of Castle Alley in Threadneedle Street. price 6^d. [1756]

AN engraving showing a table on which are lying axes and a halter, to which the words refer:—"The Sharper the Medicine the better." In an arm-chair sits a swollen, lethargic patient; around him are ten physicians; over his head is the label,—"*From the Sole of the Foot even unto the Head there is no Soundness in it but wounds and bruises and putrifying Sores.* Jsai: 1st. 6". On the ground is a paper marked,—"*And Balaam took up his Parable and said &c Num: 28. 7.*"

The first physician says—"My Brethren these are but Superficial doings Our Patient's Case is extremely dangerous, let us try to find the Seat of his Distemper."

The second physician declares—"The Disorder is, as I apprehend of a Complicated nature, and hard to be Eradicaed."

The third physician says—"For my part I am of the same opinion; for I take it that the whole mass is Corrupted and if the Head and Stomach Should be Infected the Patient will be irrecoverably lost".

The fourth physician says—"All your Emeticks, and Catharticks, Bleeding, Blistering Sweating Purgings and Vomitting will not avail till we find both the Seat and Cause of this Malady."

The fifth physician replies—"Right Brother, let us find out the Cause and Remove it, and the Effect will Cease."

The sixth physician adds—"Brother I agree with you; this Tinkering work of mending one hole by making two in the Room of it, will never do any good.—I'd recomend my drop and Pill, but—"

The seventh states—"Tis in my opinion but to little purpose to apply external remedies to a Body whose Blood & juices and Vital Frame are vitiated,—tis picking the Patients Pocket."

The eighth remarks—"Where there are Indications of Corruption and a Mortification likely to ensue, I think Amputation is necessary."

The ninth says—"And so We may go on by lopping and cutting off one Limb or Member of the body after another, & not cure the Evil at last."

The tenth physician concludes—"Ay so We may Brother, till We have nothing left but y^e Trunk and that not cured at last."

Below the design these verses are engraved :—

"O Muse these emblematick Forms expound
That morbid Shape those Seers consulting round
Explain the important Shrugs the speaking Eyes,
And the dark Sayings of these hoary Wise,
Britain, or Britain's Genius shall we trace
In the dim Features of that Sickly Face?
And O' is needful for Britannias Weal,
The suffocating Cord the Severing Steel?
Might these avail her Vigour to repair,
Perish the Hand that shall the Medc'en spare!
From their close Coverts drag the Sons of Guilt,
And be their Blood with large Effusion spilt!
Give Merit, give Corruption, each their Due,
And doubt not Halcyan Days will soon ensue."

The patient is England, the ministers are the persons whom the physicians, *i. e.*, the people, think fit subjects for the axe or halter.

$10\frac{5}{8} \times 6\frac{5}{8}$ in.

3444.

Frontispiece to "An EPISTLE from Mr. *Theophilus Cibber*, to
DAVID GARRICK, *Esq.*"

Frontispiece, Vol. 2^d I. V. D. Gucht Sculp'

[1756]

THIS engraving shows the interior of a room, with a table on our right, at which a gentleman sits with a piece of paper before him, holding a pen as he turns after writing to look at his companions, two gentlemen, one of whom has just snatched a mask from before the face of the other, the latter grasps at his assailant's wig and cuff.

The introduction to the "Epistle" states that in "July last", 1755, the author had been suddenly discharged from his employment as an actor by the manager of the theatre in Covent Garden. He then opened the "little Theatre" in the Haymarket, which, however, when Drury Lane Theatre was opened, was ordered to be closed for a while. On this the author, Theophilus Cibber, petitioned the Duke of Grafton, the official in power in such matters, for leave to re-open the house in the Haymarket. The appeal to the duke being ineffectual, Cibber addressed David Garrick in the "Epistle" in question. To Garrick's adverse influence Cibber attributed the ill-success of his petition; he, with many

reclamations, protested against the treatment he received; he girded at Garrick on account of his short stature, his French descent,¹ the luck, without desert, by means of which he had become a proprietor or patentee of Drury Lane Theatre. Cibber entered into many details of his own and Garrick's early careers, and appealed to him not to interfere with the granting of a licence for his theatre. The "Epistle" is directed from "Great Newport Street", and dated Nov. 20, 1755.

For Cibber, see "A Just View of the British Stage", No. 1761; "The Frontispiece to 'The Dunciad'", No. 1793; "The Stage Mutiny", No. 1929; "Cibber", &c., No. 1933; "Theophilus Cibber", No. 1934; "Southwark Fair", No. 1960; "The Player's last Refuge", No. 2146, and "And let all Parties blame me", &c., No. 3445.

This print was probably prepared to illustrate another text, and put to the present use on account of its representing a man unmasking another.

$3\frac{1}{4} \times 5\frac{1}{8}$ in.

Brit. Mus. Library, 80. i. 15.

3445.

"AND LET ALL PARTIES BLAME ME, IF THEY CAN,
WHO'SE BRIB'D BY HONOURS TRIFLING AS A FAN."

J. Smith Inv^t. e^t Sculp^t.

[1756]

THIS engraving represents the stage of a theatre during a performance. A young female actress, who appears to have been rewarded for singing by the gift of a fan, which she is displaying, stands in the front of the stage; a tall man, dressed in black, appears at her side and addresses her; a torn fan lies on the floor. Behind the female is another actress; sitting on the stage, in front of the boxes, is a gentleman in black, he is laughing and turning to converse with those who are seated in the lower stage box. The musicians in the orchestra are laughing.

This print is placed before "Cibber's Second Dissertation", by T. Cibber, a satire on David Garrick, especially with reference to the use of a hat on the stage, which that actor is said to have employed in mockery of George II.'s habit of kicking his hat when he was in a rage; see "Æneas in a Storm", No. 2326. The engraving appears to have nothing to do with the text of Cibber's essay. In (80. i. 15) the print is placed before "An Address and Memorial to the Nobility and Gentry of the Club at Mr. Arthur's". There is an address by Theophilus Cibber, protesting against his exclusion from the theatres, giving some alleged facts of his life, descent, services, &c.; see "Frontispiece to 'An Epistle from Mr. Theophilus Cibber, to David Garrick, Esq.'", No. 3444.

$3\frac{1}{4} \times 4\frac{7}{8}$ in.

Brit. Mus. Library, 80. i. 15.

3446.

THE INVASION. Plate I. (No. 1.)

FRANCE. PLATE 1ST.

Design'd & Etch'd by W^m. Hogarth Publish'd according to Act of Parliament March 8th, 1756.

[1756]

AN etching of which the scene is laid in front of an inn on the sea-shore, with the sign of a wooden shoe hanging at the end of a beam, the signboard being inscribed, "Soup Meagre a la Sabot Royal". Through the window are seen meatless ribs of

¹ Cibber says Garrick's father was a Frenchman, whereas it appears that it was the actor's grandfather who was of that nation.

beef. A group of half-starved and decrepit French soldiers march to our left; their officer is roasting frogs, which are spitted on his sword, and pointing to a flag, inscribed "*VENGEANCE et le Bon Bier et Bon Beuf de Angletere*". A portly monk is trying with his finger the edge of an axe which he has picked out of a sledge laden with fetters, ropes, scourges, pincers, a wheel, a gallows, and a figure of "*S^t Antoni*"; a scroll, inscribed, "*Plan pour un Monastere dans Black Friars a Londre*," is in the sledge. These articles a horse is dragging towards the coast, where a vessel is seen, to which an officer drives some soldiers with the point of his pike. Other troops are marching to embark for an invasion of England. In the distance, on a sterile promontory, are two women driving a plough, all the men having been forced to the war.

Below the design these verses are engraved:—

"With lantern jaws, and croaking Gut,
 See how the half-starv'd Frenchmen Strut,
 And call us English Dogs!
 But soon we'll teach these bragging Foes,
 That Beef & Beer give heavier Blows,
 Than Soup & Roasted Frogs.
 The Priests inflam'd with righteous hopes,
 Prepare their Axes, Wheels & Ropes.
 To bend the Stiff neck't Sinner;
 But should they sink in coming over,
 Old Nick may fish 'twixt France & Dover
 And catch a glorious Dinner."

This work was designed and etched by Hogarth at the commencement of hostilities between France and England. The lines were written by Garrick.

This etching is the companion to "*The Invasion, Plate II.*," see No. 3454.

"*The Public Advertiser*," March 12, 1756, p. 4, col. 1, contains the following statement:—"This Day is published, Price 1^s each, Two PRINTS, designed and etched by WILLIAM HOGARTH; representing, one a Scene in England, the other a Scene in France; both relative to the present Posture of Affairs. To be had at The Golden Head in Leicester-Fields, and at the Print Shops." In "*The London Chronicle*," Sept. 20-2, 1759, p. 288, col. 3, is the renewed advertisement:—"This Day is published, Price 1^s each, Two PRINTS designed and etch'd by WILLIAM HOGARTH. One representing the Preparations on the French Coast for an intended Invasion; the other, a View of the Preparations making in England in order to oppose the wicked Design of our Enemies: Proper to be stuck up in publick Places, both in Town and Country, at this juncture. To be had at the Print Shops; and at the Golden Head in Leicester Fields. Where may be had, All Mr. Hogarth's other Works bound together, or otherwise." This renewal of the advertisement was intended to appeal to the public on account of political contingencies then in view.

There are two states of this plate;—1, in which the title above the design is "*Plate Ist*," only, without "*France*;" 2, in which the title was completed, as above described, and the window is darker than in the former state.

This plate, being much worn, was used again for "*The Works of William Hogarth, from the original Plates restored by James Heath, Esq., R.A., London.*" No date (1751. d.)

$14\frac{3}{4} \times 11\frac{1}{2}$ in.

3447. THE INVASION. Plate I. (No. 2.)

FRANCE.

[After Hogarth.] 1 *Publish'd according to Act of Parliament March 8.*
1756. *Dent Sculp.* [1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3446. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 100.

It was used again for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854. ff.), facing p. 391.

$3\frac{1}{8} \times 2\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 2585.

3448. THE INVASION. Plate I. (No. 3.)

FRANCE. PLATE 1st.

39 *W. Hogarth inv & pinx. R(iepenhausen). del & sc* [1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3446. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., Göttingen, 1794-1816, in which series it is No. 39.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "39" in the upper corner, on our right.

$8\frac{3}{4} \times 6\frac{3}{4}$ in.

Brit. Mus. Library, 788. g. 11.

3449. THE INVASION. Plate I. (No. 4.)

FRANCE. Plate I.

Designed by W. Hogarth Engraved by T. Cook Published June 1st. 1798,
by G. G. & J. Robinson Paternoster Row, London. [1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3446.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

$14\frac{5}{8} \times 11\frac{3}{4}$ in.

3450. THE INVASION. Plate I. (No. 5.)

FRANCE.

Hogarth pinx^t T. Cook sculp^t Published by Longman, Hurst, Rees, & Orme,
July 1st. 1807 [1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3446. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression faces p. 240.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

$6 \times 4\frac{3}{4}$ in.

3451. THE INVASION. Plate I. (No. 6.)

FRANCE.

Pl. LXV. Hogarth del^t. T. Clerk sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row. [1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3446. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 35.

With the second title placed below the design, the engraver's name burnished out, this plate was used again to illustrate "The Works of William Hogarth," London, 1837, vol. ii., where an impression faces p. 64.

 $4\frac{3}{8} \times 3\frac{1}{4} \text{ in.}$

Brit. Mus. Library, 1402. k. 25.

3452. THE INVASION. Plate I. (No. 7.)

THE INVASION. FRANCE.

[After Hogarth.]

[1756]

THIS woodcut is a copy from the engraving which is described with the same title and date, No. 3446. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression occurs on p. 116.

 $3\frac{3}{8} \times 2\frac{5}{8} \text{ in.}$

3453. THE INVASION. Plate I. (No. 8.)

FRANCE.

Engraved by C. Armstrong, from the Original by Hogarth.

Jones & Co. Temple of the Muses, Finsbury Square, London.

[1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3446. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 113.

With the publication line removed, this plate was used again for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 131.

 $5\frac{7}{8} \times 4\frac{5}{8} \text{ in.}$

Brit. Mus. Library, 561. b. 27.

3454.

THE INVASION. Plate II. (No. 1.)

ENGLAND PLATE 2^d.

Design'd and Etch'd by W^m. Hogarth Publish'd according to Act of Parliament March 8th. 1756. [1756]

AN etching, showing a scene in England, where are soldiers, a sailor, &c., before an inn, with the signboard giving an equestrian portrait, and the inscriptions,—*"Duke of Cumberland"*, and *"Roast & Boil'd every Day"*. A grenadier, with a pipe in his mouth, is painting on the wall a full length portrait of the King of France, holding a gibbet in one hand, the pommel of his sword in the other. A label is

in the mouth of the portrait,—“*You take a my fine Ships, you be de Pirate, you be de Teef, me send my grand Armies, & hang you all, Morblu.*” A soldier and a sailor are jeering at the portrait, while one woman is measuring with her apron the breadth of the grenadier’s shoulders, and another, with her finger on the point of a fork, alludes to the sharpness of the sailor’s weapons. The sailor is seated on a table which bears a round of beef, pot of porter, plates, &c., and the song of:—

“*Rule Britannia
Britannia rules the Waves,
Britons never will be Slaves.*”

Reclining on the ground in front of the design is a young fifer, playing “*God save great George our King*”, from a music sheet which lies on a drum at his side. At a little distance is a recruiting sergeant, measuring with his cane and halberd a young recruit, who is raising himself on the tips of his toes, so that he may be considered tall enough to pass the standard and fight the enemies of his country. At a distance are recruits being drilled.

Below the design these verses are engraved:—

“See John the Soldier, Jack the Tar,
With Sword & Pistol arm’d for War,
Should Mounsir dare come here!
The Hungry Slaves have smelt our Food,
They long to taste our Flesh and Blood,
Old England’s Beef and Beer!
Britons to Arms! and let ’em come;
Be you but Britons still, Strike Home,
And Lion-like attack ’em.
No Power can stand the deadly Stroke,
That’s given from hands & hearts of Oak,
With Liberty to back em.”

This is a companion to “The Invasion, Plate I.”, see that title, No. 3446; the verses are by Garrick.

For the publication of this plate, see “The Invasion, Plate I.”, as above.

There are two states of this plate;—1, in which the title above the design is “Plate 2^d” only, without “England”; 2, in which the title was completed, as above described. In the first state the shadow on the front of the house is represented by oblique lines only; in the second state this shadow has been made darker by adding lines parallel to the vanishing lines of the bricks.

This plate, being much worn, was used again for “The Works of William Hogarth, from the original Plates restored by James Heath, Esq., R.A.,” London, no date (1751. d.)

$14\frac{5}{8} \times 11\frac{1}{2}$ in.

3455. THE INVASION. Plate II. (No. 2.)

ENGLAND.

[After Hogarth.] 2 publish’d according to Act of parliament March 8.
1756. Dent Sculpt [1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3454. It was prepared to illustrate “Hogarth Moralized,” by the Rev. J. Trusler; London, 1768, on p. 102.

It was used again for “Hogarth Illustrated”, by John Ireland; London, 1791 (7854. ff.), vol. ii., facing p. 394.

$3\frac{1}{8} \times 2\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 2585.

3456. THE INVASION. Plate II. (No. 3.)

ENGLAND. PLATE 2^d.40. *W. Hogarth inv. del R(iepenhausen): fec.*

[1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3454. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., Göttingen, 1794-1816, in which volume it is No. 40.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "40." in the upper corner, on our right.

 $8\frac{3}{4} \times 6\frac{7}{8}$ in.

Brit. Mus. Library, 788. g. 11.

3457. THE INVASION. Plate II. (No. 4.)

ENGLAND

Designed by W. Hogarth. Engraved by T. Cook. London Published by G. G. & J. Robinson Paternoster Row December 1st 1799. [1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3454.

It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-Engraved by Thomas Cook"; London, 1806.

 $14\frac{5}{8} \times 11\frac{3}{4}$ in.

3458. THE INVASION. Plate II. (No. 5.)

ENGLAND.

Hogarth pinx T. Cook sculp^t Published by Longman, Hurst, Rees, & Orme, Augst 31, 1807. [1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3454. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression follows p. 240.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. i. (1751. b.)

 $5\frac{7}{8} \times 4\frac{3}{4}$ in.

3459. THE INVASION. Plate II. (No. 6.)

ENGLAND.

PL. LIV. Hogarth del^t. T Clerk sculp^t. London Published as the Act directs by Robert Scholey 46 Paternoster Row. [1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3454. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 35.

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 69.

 $4\frac{3}{8} \times 3\frac{1}{4}$ in.

Brit. Mus. Library, 1402. k. 25.

3460. THE INVASION. Plate II. (No. 7.)

ENGLAND.

[After Hogarth.]

[1756]

THIS woodcut is a copy from the engraving which is described with the same title and date, No. 3454. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression occurs on p. 119.

 $3\frac{3}{8} \times 2\frac{5}{8}$ in.

3461. THE INVASION. Plate II. (No. 8.)

ENGLAND.

Engraved by T. Phillibrown from the Original by Hogarth.

Jones & Co Temple of the Muses. Finsbury Square. London.

[1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3454. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 115.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 132.

 $5\frac{1}{4} \times 4\frac{1}{2}$ in.

Brit. Mus. Library, 561. b. 27.

3462.

"The burning PIT." (No. 1.)

"71" *Publish'd according to Act Decr. 4th. 1756, by Edwards & Darly facing Hungerford in the Strand.*

[1756]

THIS engraving represents a volcano, "Honour", emitting volumes of the smoke of "ZEAL", from among the clouds of which lightnings of "Wisdom", "Public Spirit", "Eloquence", and "Generosity" issue. In the foreground Lord Anson lies on his back, probably having been struck by lightning; he cries, "*I'd sooner Sailround the World again than Climb up here*". Lord Hardwicke is falling down the precipitous side of the volcano, his wig having preceded his body; he cries, "*Zounds all's over plague of your Generosity*." Mr. Fox and the Duke of Newcastle are in the mid-distance; the former says, "*Come along I warrant I find a way to be up with him*". The Duke says, "*Ah Sir I have been led out of the way so often I don't care to try*". The lightning of "Public Spirit" threatens Fox; that of "Wisdom" is directed against the Duke; that of "Generosity" has overthrown Lord Hardwicke. It is the lightning of "Eloquence" which seems directed against Lord Lyttelton, who strives to ascend to the crater, and cries, "*Oh! that I had but Cicero's fire this Pit but to Explore*." In the distance is the temple of "Fame", irradiated.

Below the design these verses are engraved:—

"How vain the Efforts of the tribe,
Who thro' the Dirty Paths have trod,
Of Av'rice those who think a bribe,
Would make each Man forsake his God.

How vain I say the path to tread,
Of him who has the Summit gain'd,
They're by such different Motives led,
As ne'er true Honour yet Obtain'd."

The satire refers to the danger and defeat of the Newcastle Administration during the autumn of 1756, and to the impending accession of Mr. Pitt to power.

For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636. For Mr. Pitt, and Mr. Fox, see "The French King in a Sweat", No. 3691. For Lord Anson, and Lord Hardwicke, see "Byng's Ghost", No. 3570. For Lord Lyttelton, see "The Eaters", No. 3545.

This design is No. 71 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXI. A great Complement to one whose Zeal for the publick Good we hope will be inexhaustible. May it still flame forth with the same national Spirit, and dart its Beams hurtful only to the Enemies of the People."

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{5}{8}$ in.

3463. The burning PIT. (No. 2.)

71

[1756]

THIS engraving is a copy, reversed, the "Pit" being on our right, from that which is described with the same title and date, No. 3462. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue; it is No. 71 in this series.

$4\frac{1}{8} \times \frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3464.

THE EGOTIST.

72 to be had at the Acorn, facing Hungerford, Strand

[1756]

THIS engraved satire represents England and France fighting a duel, in the persons of the commanders of their respective armies. France says, "*Ha Sar now is ave at you for all de Varld.*" England replies, as he crosses his sword with that of his antagonist, "*This shall Convince you, you never Shall have half.*" Meanwhile Holland, in the person of a prosperous farmer, sits at a table, with a large loaf and a joint of meat before him, a bottle of "GENE"(va) and a large jar of beer (?) near his feet. Thus amply supplied Holland flourishes a knife and fork and says, "*While they fight who shall be our Masters let us make much of our selves.*" In the distance are two dogs fighting; a third is about to carry off the bone for which they are contending.

Below the design this motto is engraved:—

"When two Silly Dogs Fight, in comes Pug & Steals the Bone."

This design is No. 72 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXII. Shews the mercenary and artful Security of the *Dutch*, who, while other Nations are jarring, are encreasing their Wealth and Commerce".

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{3}{8}$ in.

3465.

The Court Cards or all Trumps 1756.

80

[1756]

THIS engraved design represents a series of the Court Cards of a pack of playing cards arranged in two lines, and in groups according to the suites, with their designations inscribed below, and preceded by "*France*", represented by a yoke fixed on a post; suspended from one end of the former is a pair of wooden shoes. The first figure is the Queen of Clubs—"C York" (Cardinal York), who says,—"*I'm tired of Soop Meagre*"; at his side stands the Young Pretender, as the Knave of Clubs, holding the Nine of Diamonds, to which card his speech alludes,—"*I'll to Scotland with their Curse*". The "*F. King*" is next, being the King of Clubs, holding a cross in one hand, a sceptre in the other; a crocodile stands behind him; he says,—"*Ill have England*". The Knave of Hearts is "*Old Blunder*", the Duke of Newcastle, with a tower or castle by his side and a bag of money(?) in his hands: he says,—"*I & my French Cooks are all out*" (of office). The Queen of Hearts is "*B—a*" (Britannia) who says,—"*Must Knaves & Fools Govern*"; the reply is given by "*Optimus*" (George II., see "*Optimus*", No. 3537), the King of Hearts, who says,—"*No Britannia I am your King*"; at the speaker's side stands the British Lion in a state of disgust, and averring,—"*Oh I'm Sick at heart*". The Queen of Spades is "*H—d*" (Holland), with the heraldic Arrows of the Seven United Provinces at her side, and saying "*I love my dear Self*". The King of Spades is "*P—a*" (Prussia), who says,—"*I'll stand by England for ever*". The Knave of Spades is "*B—e*", saying, "*I'll send Cole to Newcastle in y^e Fox Frigate*". The Knave of Diamonds is "*Vulponus*" (Mr. Fox), holding a mask in one hand, a scroll in the other, with a fox standing behind him, he says—"Pro Sibi non Patriæ". The Queen of Diamonds is "*C^y of L—n*" (City of London), wearing a mural crown, holding a caduceus in one hand, a spear and a Cap of Liberty in the other; behind her is the City Shield; she says,—"*I shall have no Plum Pudding*". The King of Diamonds is the "*K. of Spain*", who flourishes a dagger, and says,—"*I'll stick to France*".

See "The Court Cards or all Trumps", &c., No. 3466; and "The Court Cards of 1759", No. 3699.

This design is No. 80 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXX. The different Resolutions of the Great Personages of that Time is here represented, according to the appearances they then made in the Affairs of Europe."

See "The 2 H, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

$4\frac{1}{2} \times 3\frac{1}{4}$ in.

3466.

The COURT CARDS or all TRUMPS in the present RUBBERS 1756
A STANDER BY SEES AS MUCH OF THE GAME AS THE PLAYERS.

[1756]

AN engraving, partly coloured by hand, and comprising four groups of the kings, queens, and knaves of the suites of a pack of playing cards, with a number attached to each figure.

Hearts. The King, "2", "*Best in the Pack*", George II., replies to "*Britania*", i.e., "1", the Queen:—

*"No, no. Britania no such thing
 Too well I love you & I'm KING".*

His Lion says:—

"I Will Defend a Good King & Brave PEOPLE".

The Queen, Britannia, with her attributes, says:—

*"Must Knaves & Fools my council guide,
 And France on land & main deride".*

The Knave, "3", "*Old Blunder*", Duke of Newcastle, holds a purse of *louis-d'or*. Behind him is a castle with a weathercock, the letters on which are "N", "E", "W". He says:—

*"I'm almost off the Hooks
 By Paying So Dear for French Cooks
 I Hope they'll Look before they leap
 & Make no doubt to have 'em Cheap".*

The Duke was First Lord of the Treasury. His kitchen establishment was most extensive, see below.

Clubs. The "*French K of Clubbs*", "4", is holding a sceptre and a cross; behind him is a crocodile, the symbol of hypocrisy. The King says, "*It's a Charming Country & I'll have it*".

The Queen. "*France*", behind her is a post, to which are suspended a pair of wooden shoes and a yoke. The Queen says:—

*"I am tired of Soop Meagre
 Oh the Roast Beef of Old Engl^d".*

The Knave. "*Card YORK*", "5", holding up the Nine of Diamonds. He cries: "*Away to SCOTLAND with their CURSE in my HANDS*".

Diamonds. The "*K. of Spain*", "8", says, "*I must not desert my Brother France*".

The Queen. The "*City of Lon^d*", "7", holding a Caduceus and Cap of Liberty. She says, "*What, must I Lose your trade What shall I do for Plum pudding?*"

The Knave. "*Volponus the Scribe*", "9", Mr. Fox, Secretary of State, with a mask in his hand, a Fox at his feet. He says:—"Pro Sibi non PATRIA".

Spades. The King, "*P — A*", says to the Queen (Holland), "*I'll stand by you, neither france nor England shall meddle with you*".

The Queen. "*HOLLAND or the sure Card*". She cries, "*When I'm in Danger myself I'll think of E — d*".

The Knave. "*P — e M^r France*", holding a bag of "*Cole*", or money, says, "*I'll Send Cole to Newcastle in the Fox Frigate*".

Fox is often represented as corrupt, deceitful, and grasping at money by any means; see "The Still Birth", No. 3385; and "The Sturdy Beggar", No. 3579.

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for his love of the pleasures of the table, see "The Duke of N——tle and his Cook", No. 2684. For Mr. Fox, see "The French King in a Sweat", No. 3691.

14½ × 7 in.

3467.

THE AUCTION. (No. 1.)

'Tis application makes the Ass.

To be had at the Acorn in the Strand

[1756]

AN engraving. Mr. Andrew Stone, as an auctioneer, occupies a rostrum which is labelled, "*Now selling by Auction at y^e Ass in y^e Lions skin in Little Britain all the Valuable Effects of John Bull Me(reer?) and Chap(man) leaving of Trad(e). By A. Lapis Broker*". On the wall is a picture inscribed, "*Lot 1, Sold 1756, P—T M—N*". A Frenchman says, "*Set Lot 1 down to my Friend A. B. he is to pay for it.*" Admiral Byng in fetters replies, "*I let you in pretty easily Mons^r. Baboon it's well if I come off so myself*". The Queen of Hungary states, "*Mons^r. Baboon you bought the 1st Lot very cheap it cost Mr. Bull a great deal of Mony and I know he valued it at a great rate*". The King of Prussia, with his foot on a paper marked, "*Silesia*," cries, "*I hope Madam South has not a mind for a Lot, if she has I believe I shall spoil her Longing*". Another picture is marked, "*Lot 2 Gib—r*". The auctioneer, pointing to it, says, "*Really Gem'men this is giving away the Lots not selling them*". A Spaniard¹ demands the second picture, "*Knock it down, Knock it down quickly as you did the last Lot*". The third picture is marked "*Lot 3 N: A—a*". "*Lot 4*", comprises a portrait of George II., and a Map of South Britain and Ireland. The Pretender, dressed in Scotch plaid, cries, "*I bid for these Lots in 45 they are poor now and I suppose will take any thing*". The Duke of Newcastle is at the door as porter, and announces, "*Selling by Auction Gem'men selling by Auction*". Behind him is, "*A View of Newcastle*," "*Damaged, the Gold rubb'd off the Frame & out of Catalogue*". Near Lord Hardwicke, who stands on our left of the room, is, "*A Portr— of Juda— Iscar—*". On the ground is seated a Dutchman, who says, "*Things go damnably cheap I shall make nothing of my sale I see*". Near him lies a "*CATALOGUE of the Effects of Mynheer Nick Frog a Bankrupt*".

For Mr. Andrew Stone, see "The Grinders", No. 3593; for Admiral Byng, see "Adm^l Byng's last Chance", No. 3569; for the Queen of Hungary, see "The Sequel", &c., No. 3694; for the King of Prussia, see "The Difference", No. 3671.

For the Pretender, see "Hocus Pocus", No. 2419; "Fee Fau Fum", No. 2434; "The Funeral of Faction", No. 2487; "A Political Battle Royal", No. 2581; "Court and Country United", No. 2609; "The Invasion", No. 2636; "Perkins Triumf", No. 2637; "The March to Finchley", No. 2639; "The Procession", No. 2658; "The Plagues of England", No. 2659; "The Chevaliers Market", No. 2660; "Briton's Association", &c., No. 2661; "The

¹ The auctioneer's clerk intimates to the Spaniard, "*Don Diego I suppose you will pay ready mony.*" A charge made against the Newcastle Ministry was that they were bribed by France and Spain to betray Minorca and Gibraltar into their hands.

Rebellion displayed", No. 2662; "The Ballance", No. 2663; "The Loyal Associators", No. 2664; "A Satire on the Pretender, A", No. 2668; the same, "B", No. 2669; the same, "C", No. 2670; "A Portrait of Charles Edward Stuart", No. 2674; "A Hint to the Wise", No. 2675; "Scotch Female Gallantry", No. 2676; "Britlands Processi", &c., No. 2677; "The Lurchers", No. 2685; "Tandem Triumphans", No. 2788; "An Emblematical Print of Cul-loden", No. 2789; "The True Contrast", No. 2790; "Rebellion Rewarded", No. 2826; "The agreeable Contrast", No. 2832; The Agreeable Contrast, No. 2833; "A Jacobite Satire", No. 2834; "How happy could I be with Either", No. 2853; "The Prodigal Son", No. 3014; "The Wheel-Barrow Crys", No. 3021; "The agreeable Contrast", No. 3042; "Bella horrida Bella!", No. 3071.

For Lord Hardwicke, see "Byng's Ghost", No. 3570.

For a design, similar to the above, see "The Auction Room", &c., No. 3693.

$11\frac{3}{8} \times 8$ in.

3468. The Auction 1756. (No. 2.)

81.

[1756]

THIS engraved satire is a copy, reduced and reversed, from that which is described with the same title and date, No. 3467. It is No. 81 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings, is the following letterpress, referring to this design:—

"Plate LXXXI. By the Characters contained in this Auction, we are justly taught to reflect on a certain Port that was given away, or rather sold, and how near a celebrated Island north of the Equator, was of meeting with the same Fate in the Year Forty-five; together with a famous Electorate in *Germany*, which was since put up and stoutly contended for, but still remains in the Possession of the right Owner".

The reference here is to Port Mahon, Great Britain, and Hanover.

See "The 2 H, H's", No. 3342. The proper title of the volume containing this satire is quoted with "The Cato of 1757. (No. 2.)", No. 3585.

$4\frac{1}{4} \times 3\frac{1}{8}$ in.

3469.

The Fox & Goose or the true Breed in full cry. (No. 1.)

Pub. by the old Fox hunter, Tom Steady at the sign of the heart of Oak in Antigallican Squire Price 6^d.

[1756]

THIS etching shows a pack of hounds and a huntsman chasing a fox. The fox has seized a goose, and runs away with it; the goose is the Duke of Newcastle, who cries, "*Oh! Lord dont let me fall*". The fox, Mr. Fox, says, "*Il drop him in a ditch; presently by G—d*". The dogs are styled of the "*Staunch Breed*", and respectively named, "*West Countrey sweet lips*", who cries, "*Pro Patriæ non sibi*"; "*Old British Jowler*", who cries, "*Liberty Liberty*"; "*West India Towser*", who says, "*no foreign Intrusion*"; there are two other dogs, one of whom declares, "*No French Chicanery*", the other, "*No Spanish Insults*." The huntsman says, "*Take us the Foxes, the little Foxes that spoil our Vines & tender Grapes Vide; Solomons opinion*".

The satire refers to the proceedings of Fox previous to his resignation

from the Newcastle Administration, and while the Duke of Newcastle was endeavouring to retain his support. See, for details of the subject, "Memoires of the last Ten Years of the Reign of George the Second", 1822, by H. Walpole; so far as regards the year 1756.

"West Countrey sweet lips", who exclaims, "*Pro Patriæ non sibi*", was doubtless intended for Mr. Pitt.

For Mr. Fox, and Mr. Pitt, see "The French King in a Sweat", No. 3691. For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636.

It is probable that this satire was designed by the Marquis Townshend, see "The 2 H, H's", No. 3342.

$11\frac{5}{8} \times 6\frac{3}{8}$ in.

3470. *The Fox, & Goose, or the true Breed in full cry*, 1761, (No. 2.)

110. *Pub^d. by the old Fox hunter, Tom Steady, at the sign of the heart of Oak, in Antigallican Square.* [1756]

THIS engraving, little more than an outline, is a copy, reduced and reversed, from that which is described with the same title and date, No. 3469. It appears to have been issued at a later date than the original, and with other satires, some of which were certainly so issued, in order to make up a volume of such works. In respect to the inscriptions and design it differs but slightly from the original.

This satire is No. 110 in "*A POLITICAL and SATIRICAL HISTORY of the Years 1756, 1757, 1758, 1759, 1760, 1761, and 1762. In a series of ONE HUNDRED and TWELVE Humourous and Entertaining PRINTS*", &c., "THE FOURTH EDITION, LONDON. Printed for E. MORRIS, near St. Paul's." See "The 2 H, H's", No. 3342, and "1760", No. 3745. In the "Explanation" prefixed to the engravings is the following:—"A picturesque Dissertation on the Sport of Fox-hunting; a very laudable Exercise in most truly *British* Constitutions, as those Animals are of great Prejudice to the Welfare of this Country."

$4 \times 2\frac{3}{8}$ in.

Brit. Mus. Library, 7857. a.

3471.

THE SLOUGH.

[Title cut off.]

[1756]

AN engraving representing the King of Prussia standing as sentinel at the gate of a fortress; the Empress-Queen of Germany and Hungary in a coach drawn by six horses, these are driven by the French king, Count Bruhl rides as postilion, and the King of Poland hangs on behind as chasseur.

The King of Prussia, "1", asks the Empress, "*Where are you going, Madam.*" She, "2", replies, "*Ask my Driver*", that is the King of Poland, "3", who says, "*I'm Driving her into a Slough.*" The King of Prussia, "4", rejoins, "*Drive on then.*" The numbers are employed to indicate the order of the speeches. The King of Poland was Augustus III., Elector of Saxony; his postilion, *i. e.*, his minister, was Count Bruhl.

This print refers to the King of Prussia's peremptory demands of the Empress-Queen, whether all her preparations of war on the frontiers of Silesia were against him, and what were her intentions? It was understood that the King of Prussia had designs on Saxony, that the King of Poland was desirous, so much as fears of a sudden visit from Prussia allowed him, to unite with Austria; there is no

doubt that the Polish Count Bruhl intrigued to embroil Prussia with Russia. These proceedings may be considered as driving the Empress-Queen into a slough. The King of France allied himself with the Empress-Queen, but only, he declared, to maintain the tranquillity of Europe. How far such declarations were believed may be seen by the introduction of the French Coek applying a lighted torch to the globe on the side of "*GERMANY*", the flames of which burst out in "*AMERICA*", on the other side. One chief motive of French interference was to alarm George II. for the safety of his Hanoverian dominions, and divert his attention from his American provinces, which France was endeavouring to secure.

For an account of the political situation here suggested, see H. Walpole's "*Memoires of the last Ten Years of the Reign of George II.*" ii., 1822, pp. 71-4.

For the King of Prussia, see "*The Difference*", No. 3671. For the Empress-Queen, see "*The Sequel*", &c., No. 3694.

$13\frac{1}{4} \times 7\frac{7}{8}$ in.

3472.

The Hungarian Disaster, being a Sequel to the SLOUGH.

London, Printed for John Ryall & Robt. Withy, at Hogarth's Head, opposite Salisbury Court, in Fleet Street, 1757.—Price 6d. Plain.—Colour'd 1s.

[1756]

IN this engraving the coach of the Empress-Queen Maria-Theresa is overthrown, and she, emerging at the window, exclaims, "*Immediate help or I am ruin'd by such a Coachman.*" The King of Poland, clinging to the box, cries, "*I wish I was safe at home again.*" The King of Prussia had compelled the Saxon army to surrender at discretion, and the soldiers to incorporate themselves with the troops of Prussia. The French king, hanging on at the back of the vehicle, exclaims in terror, "*Mor-bleu it's as much as I can do to help my self now.*" Count Bruhl, (or Count Brown), who acts as postilion on one of the leading horses, has fallen on his back, and declares, "*This overthrow I fear will be fatal to me.*" The King of Prussia, who stands near the coach, tells the discomfited Empress, "*Madam you may thank your Perfidy—I am going to Vienna.*" An Englishman and a Dutchman are conversing, the former says, "*As I knew y^e Driver I expected no less.*", the latter adds, "*Ya Mynheer I shall now be of your way of thinking.*"

A very severe battle had been fought between the Prussian and the Austrian armies, the latter under Count Brown; each claimed the victory; of course, in England popular opinion was in favour of Prussia, therefore Count Brown is represented as thrown from the leading horse, which he had ridden as postilion, and exclaiming that this overthrow would be fatal. In fact, the advantage was on the side of Austria, as Prussia was thwarted, and under the necessity of retreating before winter into the Electorate of Saxony. It is possible, however, that the idea of this print may have been taken from one published abroad, and part of the design mistaken. In "*The Slough*", No. 3471, the postilion is Count Bruhl, and it would be probable to find him here in the same capacity, lamenting his own ruin after having led his monarch into so disastrous a situation. Saxony and Austria being thus paralyzed, France was left to contend alone against such forces as could be brought against her, but there was not any conspicuous event at this time to which the print can allude. The King of Prussia, by those who supposed him to have been victorious, might be considered as on his way to Vienna. England, being in alliance with the King of Prussia, rejoices at the disasters of Austria; and Holland, a neutral, seems disposed to adopt the side then supposed to be victorious.

Below the design is the following :—

"Explanation Representing the King of Prussia advancing to Vienna. The Empress of Germany overset. The King of Poland in an uneasy situation. The French King in a consternation endeavouring to save himself. Count Brown woefully dismounted. The Englishman pleas'd. The Dutchman seemingly so likewise."

For the subject, see "The Slough", No. 3471; "A New Emblematical Print", No. 3475; "The Centinel", No. 3473. For the King of Prussia, see "The Difference", No. 3671. For the Empress-Queen, see "The Sequel", No. 3694.

$13\frac{3}{8} \times 8$ in.

3473.

THE CENTINEL or Devils Landau for his Imps. (No. 1.)

62. *Hague Printed, London Reprinted March 4th 1757.* [1756]

THIS engraved design represents the gate of a fortress, through which the carriage of the Empress-Queen, Maria Theresa, is being driven by the King of France, wearing his crown over his hat, *fleurs-de-lis* being embroidered on his coat. The King of Poland stands behind the vehicle, wearing a crown and a hussar's jacket. The King of Prussia, acting as sentinel at the gate, and being clad in full armour, advances his musket and demands of the lady, "*Where are you Driving to Madam?*" She replies, "*My Coachman will tell you*". The coachman adds, "*I am Driving her into a Slough*". The footman cries, "*Stop Stop for Mercys Sake Stop*".

For an explanation of the subject of this design, see "The Hungarian Disaster", No. 3472; "The Slough", No. 3471; "A New Emblematical Print", No. 3475. In the present case there can be no doubt that the personages are as described above.

This engraving is No. 62 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design :—

"Plate LXII. This Print is said to have its Origin at the *Hague*, and was remarkable for its strong Indication of *Dutch* foresight."

See "The 2 H, H's", No. 3342.

$4 \times 2\frac{1}{2}$ in.

3474. THE CENTINAL, or Devil's Landau, for his Imps. (No. 2.)

62. *Hague Printed, London Reprinted May 4 1757.* [1756]

THIS engraving is a copy, reversed, from that which is described with the same title and date, No. 3473. The archway is on our left of the design. It was prepared to illustrate "England's Remembrancer"; &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue.

$4 \times 2\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 16.370.

3475.

A New Emblematical Print lately exhibited at the *HAGUE*.
See p. 100 Lit: Mag:

[1756]

THIS is a small print, imitated from "The Slough", No. 3471, after the omission of the episode of the cock setting the globe on fire.

The design has been reversed, the vehicle going to our left; the King of Prussia stands on a drawbridge over the moat of the fortress, and says, "*Where are you going Mad^m.*"; the Empress-Queen replies, "*I can't tell, ask my Coachman.*"

The print refers, as above, to "The Literary Magazine", 1757, p. 100, where, on col. 2, is a brief description, not of this print, but of "The Hungariañ Disaster", No. 3472, by which it seems likely that the former was made from a description of the latter. "A New Emblematical Print" occurs as a frontispiece to "The Literary Magazine", Numb. XI., Feb. 15, to March 15, 1757 (P.P. 5438).

$8\frac{3}{4} \times 6\frac{1}{8}$ in.

3476.

THE VISION, or Justice Anticipated *and the Addressers redressed.*

Publish'd on Holborn hill Sept^r 15th 1756. pursuant to Act of Parliament price 6 pence. [1756]

AN engraving showing Justice, with the geniuses of London and Britain seated at a table, where lie various Addresses and Remonstrances. These are,—"*London Address*", "*Somerset Add*"—, "*Dorset Address*", "*Bristol Address*", "*Norfolk Add.*"—, "*Instructions for Eng.*" (lish Members of Parliament). The table is inscribed, "*A great many Remonstrances*". Justice says, "*With me there's no respect of Persons nor taking of Bribes.*" London cries, "*I demand in behalf of the City of London and all the Trading Cities & Towns in Great Britain an impartial Enquiry, & immediate Justice to be executed against Weak or Wicked Mi—t—rs, and that the Virtuous & brave may be rewarded according to their Merit.*" Britannia avers, "*Due regard shall be shewn immediately to the many Remonstrances & Loyal Addresses of my Children for an Enquiry.*" Behind is a prison, at the gratings of which are seen Fox, "*R—A—D*"; "*C—O N—F*", i.e., Chateanneuf, or Newcastle; "*AD—L B—G*", or Admiral Byng; Lord Hardwicke, "*L—G—LD*", i.e., Love Gold; "*A—P—A*", Lord Anson, or Acapulca; Mr. Stone, "*M^r L—S*", or Lapis. At the table stand several downcast culprits; in the clouds above them are an axe, a block, halter, musket. General Blakeney and other officers approach. In the clouds above the latter are a pyramid, laurels, palms, bearing the names of "*Blakeney*", "*Hawke*", "*West*", "*Johnson*", "*Jeffreys*", "*Cunningham*", "*Peperel*", "*Vernon*". Thus are indicated General Blakeney, Governor of Minorca; Admiral Hawke; Admiral West, who led in Byng's action; Sir William Johnson, who was distinguished in Canada; Lieutenant-Colonel Jefferies, "the soul of the garrison of Minorca;" Colonel Cunningham, chief engineer at Fort Mahon; Admiral Vernon; Sir William Peperel, who was distinguished at Cape Breton. Beneath the figures of the seven officers, and at their feet, is the following engraved inscription:—"Rewards for Bravery and Personal Merit. General Blakeney to be created a Peer of Ireland with appointment—Coll: Jeffereys to be made a General,

—*Capt. Cunningham to be made a Coll.—the Rest of the Officers & Soldiers who behaved gallantly at Fort S^t Philip to be rewarded according to Merit—Admiral West to be made K^t of the Bath—All the Captains of Adm^t West's Division to be made Admirals—Monuments to be erected in Westminster Abby for Capt Andrews and Capt Noel—Capt. Callis who burnt the French Ships in the Bay of S^t. Tropez to have a Command, and many others who are neglected to be advanced & employ'd amongst some Privateer Commanders particularly Capt Fortunatus Wright &c."*

Referring to the alleged culprits, and explaining the inscriptions on the print, as above described, are the following inscriptions, placed before the feet of the figures:—"And behold I saw in my Dream that the Goddess Astræa denounced general Pains & Penalties against S—te De—n—ts amongst the rest were the following viz.

Admiral B—g. To be Shot at by a Saylor out of every Ship of Admiral West's division at the Battel of the 20 of May 1756 for his Cowardice in that Action.

Chato Neuf. His Es—te & Si—b—d to be appropriated to the payment of Foreign Subsidies and to be obliged to dine every on the Viands & Delicacies of Fee Lane;—except once a year on a jowl of Newcastle Salmon; His sideboard furniture to be Trenchers Woodenspoons &c.

Lovegold. To be mulcted 3.000^l p^r ann: during the War for the support of a National Militia and to wear Wooden Shoes.

Aquapulco. To be Mulcted 200 000^l. towards the recovering of Minorca out of the hands of the French, and 10^l to each of the Widows of Saylor's who have or shall loose their lives in the Mediterranean during the present War.

Renard. To be allowed to eat neither Greese nor Poultry, nor anything else but Guts & Garbage, or Soup Meagre, nor any Liquor but the juice of sower Grapes—for 10 years.

Mons^r. La—s. For Involving the Nation in deep distress by his evil Councils to cry—Wooden Shoes for his Subsistance and travel barefooted from London to Ardماغh and there to be delapidated.

The None fighting Captains in the late Battle to be broke & render'd incapable of bearing any other Command than that of Swabbers on board their own Ships all the Time of the War".

Below the design twenty-four verses of no interest or merit are engraved.

The persons imprisoned are Admiral Byng, who was accused of having lost Minorca by declining to engage the French fleet, and the ministers who were charged with promoting the offence by gross neglect and mismanagement. Mr. H. Fox was Secretary of State; the Duke of Newcastle, First Lord of the Treasury; Lord Hardwicke, Lord Chancellor; Lord Anson, First Lord of the Admiralty; Mr. Andrew Stone was brother to the Primate of Ireland, a protégé, secretary, and adviser of the Duke of Newcastle.

The Duke of Newcastle's estate and sideboard of plate is satirically ordered to be sold, and his diet reduced. The expenses of his Grace's establishment, especially of his kitchen, were great; see "The Duke of N——tle", &c., No. 2684.

As to the Duke's plate there are several references to it in H. Walpole's "Letters", see that to Sir H. Mann, Jan. 6, 1743. Sir Horace Mann, it appears, proposed to give a certain table utensil to the Duke. Walpole wrote:—"I come now to speak to you of the affair of the Duke of Newcastle; but, absolutely, on considering it much myself, and on talking of it with your brother, we both are against your attempting any such thing. In the first place, I never had a suspicion of the Duke taking presents, and should think he would rather be affronted; in the next place, my dear child, though you are fond of that coffee pot, it would be nothing among such wardrobes as he has, of the finest wrought plate; why, he has a set of gold plates that would make a figure on any sideboard in the Arabian Tales; and, as to Benvenuto Cellini, if the Duke could take it for his, people in England understand all work to well to be deceived." It is else-

where stated that this plate was often in pawn, and redeemed when desired for use, likewise that when it had been landed from the Continent a troop of dragoons was sent to escort it.

"Acapulca" was the popular English name of the ship, "Nostra Signora de Cabadonga," from the port of Acapulco, taken by Anson, and valued at £350,000; see "The Stage Coach", No. 2882. "Inquiry", *i. e.*, inquiry into the causes of the loss of Minorca, was long the war cry of the opposition to Newcastle and Fox.

For Mr. H. Fox, Lord Holland, see "The French King in a Sweat", No. 3691; for the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Byng, see "Adm^l. Byng's last Chance", No. 3569; for Lord Hardwicke, see "Byng's Ghost", No. 3570; for Lord Anson, see "Byng's Ghost", No. 3570; for Mr. Andrew Stone, see "The Grinders", No. 3593; for Blakeney, see "The admirable Admiral B—g", &c., No. 3422; for Hawke, see "The English Hawke", No. 3690; for Admiral West, see "Adm^l. Byng's last Chance", No. 3569; for Captain Cunningham, see "The Apparition", No. 3374; for Admiral Vernon, see "The Devil's Dance", No. 3373; for Captains Andrews and Noel, see "The Apparition", No. 3374; for Captain Fortunatus Wright, see "The Grinders", No. 3593.

$11\frac{3}{4} \times 6\frac{1}{2}$ in.

3477.

FORTY SIX and FIFTY SIX.

Publish'd according to Act Sep^r. 21th 1756 by Edwards & Darly, at the Acorn opposite Hungerford Market Strand. [1756]

AN engraving, coloured by hand, divided in two parts, referring to events in the years 1746 and 1756 respectively; in that appropriated to the former, which is on our right, George II. and the Duke of Cumberland are looking over a garden wall at the armed volunteers, who march past singing,—"*Fortune, Life, and all is my King's*", "*God Save great George our Ki*" (ng), "*Long Live our Noble King*", "*Britons Strike home Revenge Revenge*", "*Your Countrys wrongs fight*".

The King says, "*My peoples Love with joy I see.*"

The Duke adds, "*And may it so for ever be*

With Concord, peace & Loyalty."

Above, is an angel with a palm and laurel wreath, and crying,—"*Victory & peace Attend this mutual trust.*"

In the compartment appropriated to the year 1756, troops of Hessian mercenaries appear, and are talking only of their pay, as follows; the officer looking at the wages which lie in his hand, says,—"*Tis Fer Goot Silber ter is not Copper op mit it*"; the soldiers say,—"*So den as Ick heb te gelt Dat is als vat Ick vant*", "*Io dere is no gelt den dere is no Hess*", "*As mine Sack ben full den Home agen*". These men march past a wall, on which are the Duke of Newcastle, and Mr. H. Fox, an owl, and a raven. Fox says,—"*These are the things that will do for us.*" Newcastle replies,—"*Brother I am afraid but thy will be done*". Above, flies the Devil with a rope and axe, and shouting:—

*"To each A Premium just I bring
For thee ā Axe, for thee a String."*

Below the designs these verses are engraved:—

“1746.

“Thus Mighty George, once View'd the Heroes of this Isle.
And View'd with Heartfelt joy; I saw the Monarch Smile.
Great William then Approv'd the Hearty Volunteer,
Tho' to the War Unus'd, Alike Unus'd to fear,
With willing Steps they March'd, their lives, their fortunes too,
They Promis'd, Mean'd, & Did, what Loyalty cou'd do.”

“1756.

“Oh! Britain, didst thou e'er the Hostile foe Refuse?
Inglorious Now, must these thy Chains Unloose;
Was E'er thy powers false, and in a Righteous Cause?
'Tis ill thought Diffidence; and Breach of Native Laws;
But falter not, Integrity; Nor Ever cease to tell,
Corruption Stops the Vital Stream and Sinks it down to Hell.”

In 1746 all ranks of Englishmen stood forth in defence of their country against a rebellion in Scotland aided by France. See on the general subject, “The H——r T——p Man”, No. 2578; “The H——r Bubble”, No. 2589; “A list of Foreign soldiers”, No. 2605; “Court and Country United”, No. 2609; “Briton's Association”, No. 2661; “The loyal associators”, No. 2664.

In 1756 a large body of Hessian mercenaries was brought to this country to assist in its defence, if the French should attempt to carry out their threats of invasion. This hiring of mercenaries was extremely unpopular, and exposed the ministers to great obloquy; see “The 2 H, H, 's”, No. 3342; “A Nurse for the Hess—ns”, No. 3478.

For the Duke of Cumberland, see “Dinah relates her distresses”, No. 3646; for Mr. Fox, see “The French King in a Sweat”, No. 3691; for the Duke of Newcastle, see “The Noble Game of Bob Cherry”, No. 2850.

1. $6\frac{1}{4} \times 5\frac{5}{8}$ in.

2. $6 \times 5\frac{5}{8}$ in.

3478.

A Nurse for the Hess—ns.

Sold in May's Buildings Covent Garden—whe' is 50 more

[1756]

AN engraving of the interior of a cottage, where a nurse, with “*Hired for four years*” written on her cap, is rocking a cradle, in which are a Hessian soldier and his horse; his belt is inscribed, “*80 Crowns if I die*”. Warming himself by the fire is a Hessian grenadier, with his belt inscribed, “*30 crowns if I die*”. Through the door are seen an English village, with a tavern, the “*Flying Horse*”, a reference to Hanover, and more Hessian soldiers, with sacks filled and being filled; the sacks are inscribed, “*15000 Yearly*”, “*25000 if we go*.” “*All Charges to be defray'd*”, “*To be sent back Complete*”. On the wall hangs a portrait of a soldier in the act of saluting (?); the portrait is inscribed, “*O! Glorious Charls of Sweden*”, thus referring either to Charles XII. of Sweden, or to the connection between the Landgrave of Hesse, see below, and the Crown of Sweden. Beneath the design is engraved:—

“Nurse. Lulla—by Baby Bunting!
Why come you here a hunting?

Hess—n. To taak care of Honey,
and fatten vid Your Money.

Nurse. Lulla—by Baby Bunting!
When will you leave off hunting?

Hess—n. Ven You can geef no more e,
And be, like de Hess—ns poore e."

The treaty with the Landgrave of Hesse stipulated that he should receive, for each trooper duly armed and mounted, 80 crowns, and, for every foot soldier, 30 crowns, as levy money, and a subsidy for four years of 150,000 crowns, to be increased to 300,000 from the time of requiring the troops to the time of their entering into British pay. On their return, they were to be furnished, gratis, with the necessary transport vessels.

The sums 15000 and 25000, marked on the sacks, are erroneously placed for the 150,000 and 300,000 mentioned in the treaty.

For references to the subject, see "The 2 H, H's", No. 3342.

$11\frac{3}{4} \times 6\frac{3}{8}$ in.

3479.

An Hieroglyphic Epistle from the GRASSHOPPER on the Royal Exchange, to the DRAGON on the Steeple of Bow Church, relative to the present Times.

Sold on Holborn Hill acc^d to Act of Par^t. Sept. 29 1756 Price 6^d.

[1756]

AN engraved satirical letter censuring the English administration for negligence, endangering the colonies, and losing Minorca. It advocates the establishment of a militia, and intimates that the objections to such a force arose in some measure from unwillingness to put guns into the hands of the people, owing to fears that they would use them in the destruction of game; see "The Association", No. 3348.

The "Epistle" comprises rebuses, which, in the following transcript, are represented by the names of the objects designated for the sake of the sound of their names; these names are enclosed by brackets:—

"*May it please the Magni (mouse) (Dragon) on the Spire of Bow (Church) my Beloved & (standard) friend (toe) (axe)cept of a Compli(ment)al (card) from the (Grasshopper) on the (spire) of the Roy(awl) Exchange.*

(Awl)though (yew) and (Eye) are placed on the (top) of (spires) by y^e (men) of the (Church) (ass) Weather (cock)s, yet we are (knot) (shuttlecock)s like them; (twist)ed about with every Stroke of a (bat) without any rea(sun) at (awl). Our Brother Weather (cock)s from (awl) the (spire)s in Westminster have In(form)d me w(hat) a bustle there w(ass) in the (House) at the (last), (), about the (Mill)itia (Bill), and (bee)ing carried the (House of Commons) w(as) Rejected by the (Pear)s, thro' (minister)i(awl) influence, (toe) the great disgust of (awl)most (awl) (men) (knot) (chain)ed down by their (fetters), nor their (lips) padlock'd or (handcuff)ed by p(lace) or (pensions), (butt) instead of a (well) regulated (Mill)itia a (body) of Mercenary (Soldiers) were c(awl)'d in at 4 (time)s the expence to save the (king)dom from any French (image)inary In(vase)ion. At (last) their (eye)s (bee)gin to see their (blunder) (man)agement, t(hat) the French (minist)ry out (jockey)'d our Num(skull)s (ass) they (awl)ways do, for by keeping our (Ship)s of War at (Spit) (head), and (knot) sending a (time)ly supply, We lost Minorca, either thro Treachery, (Cow)ar(dice), or it may (bee) from a worse rea(sun). And (ass) (toe) the British Colonies abroad the most precious (jewel) in the (King)'s (Crown), they were left de(fence)less, 2 long and (men) with their

(wives) & (children) *expos'd to be knock'd on (head), Scalped and carried in(toe) (slave)ry, & their (house)s set on (fire) by Merc(eye)less French(men), and their (savage) Indian (awl)lys, so t(hat) at (last) the sum of 8 (mill)ions w(ass) (well) nigh (sun)k the (last) y(ear), and (knot) any (mat)eri(awl) Ser(vice) done the (king)dom, (butt) (load)ing the Nat (eye)on with heavy T(axe)s: (ass) (toe) a (well) regulated (Mill)itia, you and (Eye) have seen more than any(body) now living, the (bee)nefit (toe) (the country) proceeding from young (soldiers) (bee)ing train'd up (toe) (arm)s; We have (knot) forgot w(hat) ser(vice) the Train'd (Band) of London did about the (time)s of the late hap(pie) Revolution, when the Prince of (Orange) came in (toe) save us (awl) from (Pope)ry & (wood shoe)s. We (awl) (saw), (can) (knot) forget, nor many (men) now in (bee)ing, the great ser(vice) the T(rain)'d (Band) did this (city) in the two (last) Re(bell)ions. The Ancestors of this people were more t(hen) once en(slave)'d by c(awl)ing in of For(ring) Mercenary (Soldier)s (toe) their (ass)istance, (butt) a burnt (child) dreads the (fire); let them keep their (hands) out of the (Lion)s Mouth, or else they may loose their (head)s and (awl). The (Mill)itia in all most (awl) the (king)doms and States in Eu(rope) are a Nursery for (soldier)s from whence they recruit their (arm) (eye)s, and Sh(awl) Britons only be such stuped (cock) (comb) (ass) (knot) (toe) b(ri)ng their young (men) up (toe) the (sword) (pistol) & (gun), (toe) (bee) read(eye) (toe) defend the lives and propert(eye)s of the (men) (women) & (children) of future generations; (Eve)n young (soldiers) in our Colonies are so (well) t(rain)'d up (toe) the use of a (gun) t(hat) they (can) Shoot an (apple) or a (bird) (fly)ing, and wh(ear)in wou'd (bee) the h(arm) if (awl) the young (men) and (boys) in (Britain) were (ass) expert (ass) they, except it (bee) t(hat) no(body) sh(awl) (shoot) nor consequently Eat a (hare) (pheasant) or (chicken?), (but) a Gentle or a Noble(man). (Eye) remain good M^r. (Dragon) in (awl) (Wind)s and Weathers (ewer) (Faith)ful humble Ser^t. The (Grasshopper) From m(eye) (seat?) on the (spire) of the Roy(awl) Exchange.*

Sep^{tr}. 29th. 1756."

See "A Complimental Hieroglyphick Card", &c., No. 3379; "The Complimental Hieroglyphic Card return'd", No. 3387; "An Epistle to the Worthy City of London", No. 3525.

For the taking of Minorca, see the entries in this Catalogue dated May 20, and 22, 1756, and "Adm^l. Byng's last Chance", No. 3569.

$8\frac{1}{4} \times 12\frac{1}{2}$ in.

3480.

THE DOWNFALL as it will shortly be performed, to the tune of
M ys delight.¹

*Publish'd According to Act, Oct^r 1st, 1756 by Darly & Edwards Facing
Hungerford. Strand [1756]*

AN engraving. The British Lion roars out, "All three!—All three!—All three! And so my Old Boys off you go by Jupiter, and the next time you catch me carrying Treble, spit in my face, and call me Ass." He is kicking the Duke of Newcastle, Lord Hardwicke, and Mr. H. Fox off his back into "The Bottomless PITT". Hardwicke cries, "Why dost thou growl, and kick, and Spurn at me? Thou canst not say I did it." Newcastle avers, "Nor me". Fox declares, "Nor me". On some stone steps, which are marked "A STONE," and styled "Break Neck Stairs",

¹ That is "Murray's Delight."

stands Mr. Andrew Stone playing on a fiddle, and crying, "'Ware heeds? Deed o my Sau! ye woud ha' M——ys delight And now Beelzebub gie you joy of it." On the upper step is written, "*But one Step more And that shall be my last*".

The Duke of Newcastle, First Lord of the Treasury; Lord Hardwicke, Lord Chancellor; and Mr. H. Fox, Secretary of State, leading members of the administration at the date of this satire, were exceedingly unpopular, especially on account of the loss of Minorca, which was attributed to their negligence and imbecility. The eyes of the country were directed to Mr. Pitt, and this print intimates that the British Lion would throw the ministers into the "Pitt," or in other words, that Pitt would destroy them, which happened in about two months afterwards. Fox, finding that he could no longer remain in power, resolved to drive the Duke of Newcastle to resign; and, when he was hesitating about taking that step, Mr. Andrew Stone advised him to do so. Before this time, May 25, 1756, the Lord Chief Justice Sir Dudley Ryder died, and Mr. Murray, afterwards Lord Mansfield, claimed to succeed him. His services in defence of the administration were much wanted in the House of Commons, and great offers were made to him to consent to delay in receiving the Chief Justiceship; but he would not listen to such terms, the ministers lost his assistance in the House of Commons, and, being compelled to resign, were succeeded by Mr. Pitt and his friends.

The three falling ministers are clinging together, each determined not to fall alone.

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Lord Hardwicke, see "Byng's Ghost", No. 3570; for Mr. Fox, see "The French King in a Sweat", No. 3691; for Mr. Andrew Stone, see "The Grinders", No. 3593; for Mr. Pitt, see "The French King in a Sweat", No. 3691; for Mr. Murray, see "The Claims of the Broad Bottom", No. 2579; and probably "The M—r—ys", &c., No. 2608.

$11\frac{7}{8} \times 8\frac{1}{4}$ in.

3481.

1758.

83.

[1756]

THIS engraved design, a copy, reduced and reversed, of "The Downfall", &c., No. 3480, is No. 83 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c. In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXXIII. Represents the Resolutions of a certain great Monarch, who about this Time shook off his Attachment to three of his old Servants, who by their Villany, Extravagance, and Self interestedness had almost reduced him to Beggary and Contempt."

See "The 2 H, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)", No. 3585. The print appears to have been issued at a date later than that of the original, in order to make up a volume.

$4\frac{1}{4} \times 2\frac{7}{8}$ in.

3482.

*MERIT and DEMERIT made CONSPICUOUS; Or the PILLERS of the PUBLICK PROV'D. (No. 1.)**To be had at the Star Holborn Hill.*

[1756]

AN engraving. In the centre the column of "*Public Credit*", surmounted by a statue of the "*Funds*", lies broken and prostrate, the fragments being in form of hearts. A Frenchman having touched it with his sword, it is "*Prov'd Rotten by Monseurs Touch*". Two persons behind, looking on, severally say, "*It was a goodly looking Pillar & promis'd something*", and, "*Strange! full of Rotten Hearts puff'd up with their own vanity*." Before it are, "*A French Curr*", having on his collar "*Glassey*", i.e., Admiral Gallissonnière, is insulting the "*British Flag*", which lies behind him. On one side is an indignant sailor leading Admiral Byng and the "*Cabin C—n—l*" with halters round their necks; on the ground, muskets, cannon, casks of "*Ball*", and "*Powder*" are inscribed, "*British Arms trode under foot*", "*Harmless*", and "*Of no use*." The sailor says, "*Along with these Fellows for theres neither Honour nor Credit to be got where they are*." Byng cries, "*Unkind requital for my Saving of Men and Ships*". Beyond, the "*British Fleet useless in such Hands*", appears, the masts covered with cobwebs. At the other side, Britannia, leaning on the shoulder of Admiral Blakeney, repudiates Byng and the "*Cabin Council*," saying, "*Away with such an Infamous Crew and let them not more Polute my Isles by setting their Contemptible feet upon it*." Behind her is "*A Pillar of y^e Public prov'd and found Sound*", surmounted by the royal shield, and to it is "*Nail'd*" the British flag. Near it are empty ammunition casks, described as "*all spent and no Supply*". At a distance are two devils handling "*Public Treasure*", which is said to be "*wasted*", by dropping it into the sea.

The "*Cabin Council*" was the council of war which came to the resolution of leaving Mahon to its fate, and sailing to Gibraltar. See the print with that title, No. 3358.

For Admiral Byng, see "*Adm^l. Byng's last Chance*", No. 3569; for Admiral Blakeney, see "*The admirable Admiral B—g*", &c., No. 3422.

The appearance of this print is announced in "*The Gazetteer*," &c., July 27, 1756, p. 4, col. 1.

$11\frac{5}{8} \times 6\frac{1}{2}$ in.

3483.

MERIT and DEMERIT made CONSPICIOUS or the PILLERS of the PUBLIC PROV'D. (No. 2.)

[1756]

THIS engraving is a copy from that which is described with the same title and date, No. 3482.

It is engraved on the same plate with "*Cowardice Rewarded*", "*The Council of War in 1756*", and "*The Contrast*", (No. 2.) in each case, Nos. 3485, 3360, and 3366.

Eight lines of verse, lauding General Blakeney and condemning Admiral Byng, are engraved below the design.

$9\frac{1}{4} \times 6\frac{3}{4}$ in.

3484.

COWARDICE REWARDED or the DEVIL will have his due. (No. 1.)

"Price 6^d." Publish'd as the Act Directs

[1756]

AN engraving of the sea-shore, where Justice holds a halter which is fastened round the neck of Admiral Byng; she says, "*Justice gives you the Reward of Cowardice*". He laments, "*is this the Reward of all my good Services in Saving such a Number of Lives; Better had i Fought then now to be Hang'd like a dog.*" Mars takes from the Admiral his truncheon and arms, and says, "*Mars takes from you these Instruments of War you was afraid to use, for thou art an Imposter, & no son of mine. For all my true sons, are men of Courage & Lovers of the Fair.*" Neptune banishes Byng from the sea, saying, "*I have Banish'd him from the Sea, for no such Cowards shall Dwell in my Dominions.*" The Devil cries, "*Give him his Deserts, & let me have my due.*"

This is one of many prints by which the anger of the populace against Byng was sustained.

For Byng, see "Adm^l. Byng's last Chance", No. 3569; for the history of the loss of Minorca, see the entries dated May 20, and 22, 1756.

$9\frac{3}{4} \times 7\frac{1}{4}$ in.

3485.

COWARDICE REWARDED or the DEVIL will have his due. (No. 2.)

[1756]

THIS engraving is a copy from that described with the same title and date, No. 3484.

Eight lines of verse, condemning Admiral Byng, are engraved below the design.

It is engraved on the same plate with "Merit and Demerit", "The Council of War in 1756", and "The Contrast" (No. 2.), respectively Nos. 3483, 3360, and 3366.

$9\frac{1}{4} \times 7\frac{1}{8}$ in.

3486.

The EUROPEAN EQUILIBRIST 1756.

[1756]

These cuts are published according to Act of Parliament by Edwards and Darly at 6^d. each at the Acorn in the Strand for the Emolument of such curious persons who wou'd entertain an Idea of those Wonders till they have an opportunity of really seeing the thing itself.

AN engraving, partly coloured by hand, showing two columns: one marked "*Solid*," and surmounted by a statue of Truth; the other marked "*Firm*," and surmounted by an anchor. To these is attached a "*Chain of Causes*" with "*French links*" on one side, "*Austrian links*" on the other; on it the King of Prussia is dancing, having two cannons tied to his feet, and tossing balls and bullets in his hands. With a sword poised on his nose he supports the "*Ballance of Power*", in one scale of which

are "*Russia*", "*Sweden*", "*France*", "*Bohemia*", "*Hungary*", "*Saxony*", "*Poland*"; this scale is called "*Perfidy*": the other is styled "*Integrity*", in it are "*England*", and "*Prussia*". "*Holland*" is falling out of the latter scale, and a Dutchman, catching it, exclaims, "*No no I shall keep this for my self*"; on which the "equilibrant" cries out, "*Mynheer Pickle Herring put that into the Scale again or else I shall make you*". Britannia, admiring the exhibition, exclaims, "'Tis Wonderful I Vow oh! Jack Bull when will you do so." In the distance are the cities of "*P—gue*", "*P—na*", "*Dr—n*", "*V—nna*", and "*L—ps—g*", i.e., Prague, Pirna, Dresden, Vienna, Leipsig.

Beneath the design the following inscription is engraved:—"The Turk was nothing to this famous Person his performances greatly exceed Maddox and Miss Wilkinson Tables, Chairs, Ladders, or even a house is nothing at all comparatively speaking for he Ballances Cities and Towns with the Greatest Ease and is now practising upon whole Kingdoms which he Nicely Equiponderates on the point of his Sword, the Natives of this Country are so Discountenanc'd by his Extraordinary feats that they Entirely disuse the Practice, the Dutch having set the Example some time ago, and if Occasion Requires any of these Extraordinarys they are to be Foriegners only." (i.e., Hessians and Hanoverians).

This design is illustrative of the state of Europe as "balanced" by the King of Prussia. Holland as usual would have stood aloof, but the Prussians decidedly objected to this policy.

Isabella Wilkinson was a performer at Sadler's Wells Theatre, London, in 1756 and 1757. She was announced as exhibiting wonderful "equilibres" on a wire, and for her benefit she advertised curious performances on a wire; and that she would dance a minuet with Mr. John Granier, play a concerto on the violin, and dance a hornpipe. There had been more than one "Turk" distinguished for feats of strength.

For the King of Prussia, see "The Difference", No. 3671.

$2\frac{1}{8} \times 5\frac{1}{4}$ in.

3487.

The MIRROR; Or the BRITISH LION's back friends detected.

Published According to Act of Parliament Oct 26 1756 to be had at the Star on Holborn Hill Price 6^d [1756]

IN this engraving, George II., as the British Lion, wearing broken fetters, receives Addresses which are presented by peacocks from London, Chester, Norfolk, Dorset, Somerset; and are severally marked "*Chester Address*", "*Norfolk Address*", "*Dorset Address*", "*Somerset Address*", "*London Address*". The "Monitor"¹ holds a mirror before the Lion, and shows him that Mr. Fox, Lord Hardwicke, Lord Anson, and the Duke of Newcastle, standing on a stone, are behind with chains ready to fetter him. The "Monitor" desires the Lion to "*Look in this Glass, you'll see your back friends have forged a strong Iron Chain to enslave you! Beware of them. Hear the groans of the People and Redress them Punish the guilty—discard—the Luxurious, the Avaricious, the*

¹ See the verses engraved below the design;—"The Monitor, or British Freeholder", October 30, 1756, No. 66, contains an exhortation generally to the above effect, condemning the Newcastle Administration, including the Duke of Newcastle, Lord Anson, Lord Hardwicke, and Mr. Fox, to whom the loss of Minorca is ascribed.

Gamester &c."¹ The Bristol Address is presented by a daw, whose borrowed plumes three peacocks in the background are plucking out; this is referred to by the inscription,—*"The Sham Patriot Bird stripped of his borrowed feathers."*; a label describes the jackdaw as, *"A Jack Daw having put on peacocks feathers, disguised himself as a Patriot Bird, and presents the B—s—l Address, which vindicates and applauds the M—y and calls for Vengeance on the Cowardly Commanders &c."* To one of the peacocks the following inscription refers, *"This Patriot Bird was to have brought the S—r—y A—d—ss; but as We are assured by the Monitor it is now performing Quarantaine. We must wait some Time before it arrives."* Fox, referring to his political colleagues, cries—*"You had given up M—n—r—a before I came amongst you; and next Gib—l—r and the American C—l—n—s go to Pot. I'll resign and have nothing more to do with you. No more Bribes, Subsidies, or Pensions!"* Lord Anson, in the form of a sea-lion, wearing on his head what appears to be a wooden shoe, thus probably implying an alleged subservience to France, says, referring to the wrathful British Lion, *"Never fear Let us pacify him by promising to get Corsica instead of M—h—n, and O—n for Gib—r, till We can chain him down again and then We need not fear his Roaring."* This refers to proposals to satisfy the British by exchanges, Corsica for Port Mahon, i.e., Minorca, and Oran, on the African coast, for Gibraltar. For the capture of Fort Mahon, see the entries in this Catalogue which are dated May 20, and 22, 1756, and those which refer to Admiral Byng, specified under "Adm^l. Byng's last Chance", No. 3569. Lord Hardwicke, who stands between Fox and Lord Anson, says, *"Ay Child, that Scheme will set all to right, and bring us a Million of French & Spanish Gold into the bargain; for the service We do our King & Country. I Love gold dearly But I fear Renard will betray all, and leave us in the Lurch, to save his own Neck."* "Renard" is, of course Mr. Fox, who was often alluded to thus. The Duke of Newcastle, who appears as an old woman, probably a fishwoman, stands on a stone, on the front of which is a mask of the face of Mr. Andrew Stone, see below, the duke says, *"If the great Orator Littletony so Lank! so Lean! so Boney! succeeds the Fox then We shall be undone, For he'll be for the Motion² to displace us, as he was for displacing of S^r Robert Walpole our predecessor of famous memory. But I stand upon an immoveable Stone; however, these plaguey Addresses & Remonstrances made my Heart ache!"*

The Lion, George II., says,—*"The good People of England have always had the first place in my Paternal affection & Esteem: I'm now convinced by their numerous Addresses and Remonstrances that their complaints are not groundless; there shall be a speedy Enquiry and the injured Nation shall be redressed of all the grievances complain'd of, occasioned by bad M—st—l measures; delinquents in high Stations shan't escape punishment, tho' from a sence of conscious fault they want to resign, yet be assured the guilty shant escape with impunity."*

In 1756 Mr. Fox was discontented, saw himself involved in the bad success of measures on which he had not been consulted, knew that if Newcastle and Pitt should unite he would be sacrificed; early in the summer he had offered to resign, was offended that he had been thought sincere; in October he again threatened to

¹ The Duke of Newcastle was described as luxurious on account of his partiality for the pleasures of the table, see "The Duke of N—tle and his Cook", No. 2684; "The Vision", No. 3476; for the Duke, see "The Noble Game of Bob Cherry", No. 2850; Anson was frequently described as avaricious, for references to him, see "Byng's Ghost", No. 3570; Mr. H. Fox, or Lord Anson, was intended by "the gamester", for the former minister, see the references given with "The French King in a Sweat", No. 3691.

² See "The Motion", No. 2479, for entries referring to the displacing of Sir R. Walpole, and the part Lord Lyttelton had in that event. For Lyttelton himself, see "The Eaters", No. 3545.

resign; in December Mr. Pitt was appointed Secretary of State in his place. See H. Walpole's "Memoires of the last Ten Years of the Reign of George the Second" (830. c. 8), vol. ii., pp. 86-110.

Mr. Andrew Stone was Secretary to the Duke of Newcastle. For references to him, see "The Grinders", No. 3593. At a later date he was appointed Under-Secretary of State, Sub-Governor to Prince (afterwards King) George; Keeper of the State Paper Office, and Treasurer to Queen Charlotte. An illustration of his importance with regard to the Duke of Newcastle occurs in a letter from H. Walpole to Sir H. Mann; "Christmas Day", 1746, referring to the trial of Lord Lovat, and a difficulty which occurred in the progress of the same,—“Lord Bath went further, and, as some people think, intended the Duke (of Cumberland); but I believe he only aimed at the Duke of Newcastle, who was so alarmed with this motion, that he kept the House about a quarter of an hour in suspense, till he could send for Stone, and consult what he should do.” The satirical prints described in this Catalogue bear ample testimony to the importance of Mr. Stone.

The Duke of Newcastle is frequently represented as a fishwife, see "England Made Odious", No. 3543; and Anson, First Lord of the Admiralty, as a sea lion, see "The Sea Lyon", No. 3493.

Below the design these verses are engraved:—

"The Lion, Type of royal Power Behold!
(No longer by insidious Wiles controll'd)
Attentive hears the Pleas of patriot Zeal,
Assures Redress and ev'ry Wound to heal;
His Eye regards with a vindictive Ray,
Men rais'd to save, but studious to betray:
A Monitor, in faithful Mirrour shews
Who are the truest Friends, the basest Foes,
Discovers Chains for royal Hands design'd,
And Councils to misguide, and mists to blind;
Shews the false Daw in Patriot feathers drest,
When keen Resentment fires each zealous Breast,
But ev'ry Art of treach'rous Men shall fail
No Stone uplifted for our Hurt avail.
Britain shall ever great and Free remain,
And all her ravish'd Honours soon regain."

For Mr. Fox, and Mr. Pitt, see "The French King in a Sweat", No. 3691; for Lord Hardwicke, and Lord Anson, see "Byng's Ghost", No. 3570; for the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850.

$11\frac{1}{4} \times 6\frac{1}{2}$ in.

3488.

A SATIRE ON THE NEWCASTLE ADMINISTRATION. (No. I.)

4. *According to Act Sept. 18th. 1756. By Darly & Edwards facing Hungerford, Strand* [1756]

This engraved design represents "*OPTIMA*" (George II., see "Optimus", No. 3537) with a sceptre, and irradiated crown, enthroned. Liberty and Justice, the one blind-fold, and both manacled, stand before the throne. The former says, "*I know we shall not sue in Vain.*" The Duke of Newcastle, with an ass's head, stands behind the latter, and addresses "*Optima*" thus, "*Let not Justice plead her Cause*"; he holds a balance, in one scale of which is "*Venality*", in the other "*Loui d'Ors*".

Mr. Fox, who hides the Cap of Liberty behind him, says to the Duke:—"Ah! me Brother Liberty is with her". In the foreground lies the British Lion, waking and crying:—"I shall Rouse by & by then we be to ye."

Below the design these verses are engraved:—

"A Maxim this tho Vice first thrives,
It seldom lasts th' Offenders lives.
A Glorious Prince you'll always see,
Restore your Laws and Liberty."

This engraving is No. 4 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate IV. Shews that the wisest and best of Princes may be often imposed on by Craft, nay influenced by Folly. Yet the superior Motives of Justice and Liberty will, at one Time or other, prevail, to the total Overthrow of Corruption and Venality. Has not this been the Case?"

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Mr. Fox, see "The French King in a Sweat", No. 3691.

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{1}{2}$ in.

3489. A SATIRE ON THE NEWCASTLE ADMINISTRATION. (No. 2.)

[1756]

This is a copy, reversed, from the design described with the same title and date, No. 3488. The background is a landscape. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{8} \times 2\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3490.

Cannon Refus'd by Foreigners, as too Destructive. (No. 1.)

5 To be had at the Acorn facing Hungerford Market in the Strand [1756]

This print is in three divisions, one above the other. The uppermost shows the cannon, or rather, a scroll of paper, marked "Ways & Means", of which a sort of carriage is formed by a figure of "Liberty." crouching beneath its weight, having wheels composed of sovereigns. The cannon is discharging "Distress" against a map of Great Britain. Three sacks of "Ammunition" stand near the breech of the gun, and are inscribed, "Luxury", "Venality", "Corruption". The place where the cannon stands is "A very Dirty & once Dang'rous Road". Above is written:—"This Piece is found to do greater Execution the more it is wore, scattering its Shot wherever it comes." The reference here is to the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850.

The second division shows a similar cannon, formed of a (M) "oney Bill", discharging "Poverty" against Britannia, who is weeping, while a broken spear falls from her grasp. The carriage of the gun is a man, "Property", kneeling, as before; the wheels are coins. The cannon stands in a "Stony Muddy Road".

Behind the gun is "*Ammunit*", or trunks marked "*Pride*", "*Avarice*". Above is written :—" *This Piece Drives all before it, and Acts equally from either End, its Weight of Metal is Prodigious being about 8,000,000.*"

The third division shows a similar cannon, formed of a scroll of the (M) "*arriage*" Bill, discharging "*Annihilation*" against a Bible, placed on the ground before it. The body of the piece consists of a "*Heterodox*" clergyman. On the gun-carriage are two churches; the wheels are coins, as before. It stands in a "*Short Road to Styx But Extreme Black*". Behind is the "*Ammunit*", i.e., two books marked "*Priestcraft*", "*Heresy*". Lord Hardwicke, as chief promoter of the "*Marriage Bill*", see "*Null Marriage*", No. 3522, is referred to here; see "*Byng's Ghost*", No. 3570.

Referring to the wheels in all the designs an inscription at foot states :—" *These Cannon are all mounted on Golden Wheels.*"

This engraving is No. 5 in a volume of satires, entitled "*A Political and Satirical History of the Years 1756 and 1757*", &c.

In the "*Explanation*" prefixed to the engravings is the following letterpress, referring to this design :—

"Plate V. The Emblems contained in this Print shew the Distress and Calamities to which a Nation is exposed by the bad Ways and Means that are contrived by self-interested Statesmen, and how the publick Good is often inverted by political Schemers to enrich themselves: This lately seems to have been the Case of some poor Islanders north of the Equator."

See "*The 2 H, H's*", No. 3342.

$2\frac{3}{4} \times 4$ in.

3491. Cannon Refus'd by Foreigners, as too Destructive. (No. 2.)

5

[1756]

THIS is a copy, reversed, from the design described with the same title and date, No. 3490; and was prepared to illustrate "*England's Remembrancer*", &c., see "*The 2 H, H's*", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{4} \times 4\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3492.

"A COURT CONVERSATION"

Price 6^d.

[1756]

AN engraving, showing the interior of a room, where Mr. Henry Fox, Secretary of State, is directing the attention of Lord Anson to the burning in effigy of Admiral Byng, which takes place in the street without. Anson, First Lord of the Admiralty, leans on a broken anchor, and holds in his hands a copy of the Lon "*don Gazett*"e, with the "*publish Letter*" of Byng. A picture of the "*SIEGE OF PORT MAHON*" is falling on the heads of Lord Chancellor Hardwicke, the Duke of Newcastle, and Sir George, afterwards Lord Lyttelton, who was Chancellor of the Exchequer, the fall overturns the table before them with the "*C—nc—l Book*", the Seals, Mace, White Staff, &c. On the ground are various books and papers relating to unpopular subjects, such as,—"*Place and Pension Leidger N^o. 21*", "*R—ss—n Treaty for 70000*", "*H—r—n D^o for 10000*", "*H—ss—n D^o for 12000*". "*Account of s—bs—s.*" A dog, wearing the collar of "*A Stone*", is destroying

the "*Act of Settle*"ment, and "*BILL for Militia*". Against the wall hangs "*A MAP of NORTH AMERICA*," covered with cobwebs.

Below the design these verses are engraved :—

"Quoth Anser to Reynard — 'Methinks You had better
 "Have not made so free, with this same cursed Letter"
 Sly Reynard reply'd "Yet your L* *p must own
 "Not Byng had been burnt—if the Truth had been known."

The pens and inkstand slipping from Fox's hand, the broken anchor on which Anson leans, the overthrown table, and the broken heads of the other members of the Newcastle Administration, allude to the fall of the cabinet, which happened in November, 1756; the fall of the picture of Minorca, loss of which place was the alleged test of their negligence and incapacity, is employed to declare the cause of their troubles. The inscribed papers refer to the contracts which concerned Russian military aid to George II., the employment of Hessian mercenaries in this country, and subsidies to continental powers, mostly made and given on behalf of Hanover.

Referring to Admiral Byng's published defence of his conduct, Walpole wrote as follows :—"It appeared, that the Admiral's own letter, which had served as the great engine of his condemnation, had been mangled and altered in a manner most unworthy of honest men, of gentlemen. Some parts were omitted, by which others were rendered nonsense: other periods, which gave the reasons of his behaviour, as obedient to his orders, were perverted to speak the language of cowardice: for instance, *making the best of my way to Gibraltar* was substituted to the genuine passage, *making my way to cover Gibraltar*. And thus the ministry sunk their own positive (and, by their neglect of Minorca, grown necessary) orders, that he might appear to have retired to save himself, not Gibraltar. Other preceding despatches the Admiral published in the same pamphlet, in which he had represented the bad condition of the fleet committed to him; and with much reason concluded, those expostulations had been the first causes of his ruin; they who had been guilty of the neglect determined that the first discoverer should bear the punishment. Pity and indignation took place: Mr. Byng was everywhere mentioned with moderation, the ministers with abhorrence."—"Memoires of the last Ten Years of the Reign of George the Second", vol. ii., 1822, p. 83.

For H. Fox, see "The French King in a Sweat", No. 3691; for Lord Anson, see "Byng's Ghost", No. 3570; for Admiral Byng, see "Adm^l. Byng's last Chance", No. 3569; for the taking of Port Mahon, see entries in this Catalogue dated May 20, and May 22, 1756; for Lord Hardwicke, see "Byng's Ghost", No. 3570; for the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Sir George, formerly Mr., afterwards Lord Lyttelton, see "The Eaters", No. 3545. "A. Stone" refers to Mr. Andrew Stone, secretary to the Duke of Newcastle, for him see "The Grinders", No. 3593. As to the "Place and Pension Ledger", see "Byng Return'd", No. 3367; for the Hessians, see "A Nurse for the Hess—ns", No. 3478; "Forty-Six", &c., No. 3477; for the Map of North America, see "The Grand Monarque in a Fright", No. 3284; "Britain's Rights maintained", No. 3331; "Oliver Cromwell's Ghost", No. 3340; "Half War", No. 3335; "A Goose of Old", &c., No. 3330.

For the punishment of an unpopular person in effigy, see "A odd Sight Sometime hence", No. 3435; "1756", No. 3436.

11 $\frac{1}{4}$ × 8 $\frac{1}{4}$ in.

3493.

The SEA LYON— (No. 1.)

MORES HOMINES

A Satire on Lord Anson.

7.

[1756]

THIS engraving represents the interior of a room, probably in the Admiralty Building, Westminster, where, reared on its tail on a large gaming die, which is marked with the crown, is a great sea-lion, or Lord Anson, First Lord of the Admiralty, holding in one fin a Knave of Diamonds, in the other a large dice-box. Another large die, marked with a crown and a burning heart, is behind the sea-lion. Against the former die leans the Admiralty emblem, an anchor, and, scattered on the floor before it, are three playing-cards, the King of Clubs, the Knaves of Hearts and Spades; likewise on the floor, and under the arms of the Admiralty Anchor, is the King of Hearts; these cards are referred to as, "*F——ds Forgot*". On the wall hang two pictures, one comprising an "*EO*" table, the other a table with—"*BLACKS & WHITES*" written on it, probably referring to "Whites" notorious gambling house in St. James's Street, Westminster; see "*A Rake's Progress*, Plate IV.," No. 2202, and "*Hic Niger Est—Acapulca*," No. 3535. On Anson's head is a nondescript object, resembling that which occurs in a similar representation of the admiral, see "*The Mirrour*", No. 3487.

This engraving is No. 7 in a volume of satires, entitled "*A Political and Satyrical History of the Years 1756 and 1757*", &c.

In the "*Explanation*" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate VII. A remarkable Caricatura, compounded of several Species, being by some supposed to be a Sea Calf, by others a Sea-Lion; after having been tossed about on its native Element for some Years it was cast ashore on a *gaming Island*, where it was so captivated with Cards and Dice, that it was naturaliz'd, commenced *Gamester*, and fixed upon the Island ever since."

For Anson, see "*Byng's Ghost*", No. 3570.

See "*The 2 H, H's*", No. 3342.

$2\frac{3}{4} \times 3\frac{3}{4}$ in.

3494. The SEA LYON. (No. 2.)

MORES HOMINES.

7

[1756]

THIS is a copy from the design described with the same title and date, No. 3493; it may be distinguished from the original by the absence of the word "*Forgot*", It was prepared to illustrate "*England's Remembrancer*", &c., see "*The 2 H, H's*", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{4} \times 3\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3495.

Occasional Conformity. (No. 1.)

A Satire on Lord Anson, and the Lords of the Admiralty.

"44" *Publish'd according to Act Nov. 11, 1756 Darly & Edwards facing Hungerford Strand* [1756]

THIS engraved design represents the interior of a room in the Admiralty Building, Westminster (?), a wind-indicator is placed over the fireplace. Lord Anson, First Lord of the Admiralty, is at the head of a council table in the middle of the room, he is drawn as a sea-lion, see "The Sea Lyon", No. 3493. Seven gentlemen sit with him at the table, he constrains six of them by means of a chain attached to each of their noses. He is constrained by a chain which is hooked in his own nose, and held by the seventh gentleman, who occupies the seat at the foot of the table. Anson bends over the table, compelled by a tug of the chain, and cries:—"S' Blood dont pull so hard the last tug was the Devil of one". His tormentor cries:—"Sir I insist on't he's a fine Lad tho' but 19", thus referring to a protégé of his own, his son, for whom, as the other persons' speeches indicate, he desired the command of a ship. One of the Board says to Anson:—"Sir pray Comply"; his neighbour says to the tormentor:—"I am for your Son". Another of the Board remarks:—"Let him have it"; the fourth remarks:—"What Signify's a Small Ship"; the fifth advises the tormentor:—"Pull hard and you'll get it Sir".

Below the design these verses are engraved:—

"No Matter let Merit Plead in Vain
He gains his End who tugs his Chain"

This is No. 44 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XLIV. The easy Compliance of those who are inferior in power to one who is greater than themselves, and how calmly the Gulls will suffer themselves to be led by the Nose on such Occasions, is here very sarcastically treated on: but at that Time was a Satyr upon a particular great Man, who was asking a Favour he knew very well must not be refused."

The Lords of the Admiralty at the period in question, that is, in 1756, till December 23, were Lord Anson; William, Viscount Duncannon, afterwards Earl of Bessborough; the Hon. Thomas Villiers; Sir William Rowley; John, Viscount Bateman; the Hon. Richard Edgecumbe; the Secretary was John Cleveland; see "Cabin Council", No. 3358.

Captain Rowley, appointed to the "Harwich", in February, 1756, may be the "son" referred to here. For Anson, see "Byng's Ghost", 3570.

See "The 2 H, H's", No. 3342.

$4 \times 2\frac{1}{2}$ in.

3496. Occasional Conformity. (No. 2.)

44

[1756]

THIS is a copy, reversed, in which Lord Anson stoops to our right, from the satire described with the same title and date, No. 3495. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{8} \times 2\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 16.370.

3497.

*The OLD WOMAN & her ASS: a Fable. (No. 1.)*10 *To be had at the Acorn, facing Hungerford, in the Strand.* [1756]

THIS engraved design represents an old fishwoman, the Duke of Newcastle, with a tub for pickled salmon in her lap, seated as if in a high pillion on the back of a large ass, or Mr. Andrew Stone; Newcastle is driving the animal by means of its tail, which he holds as a sailor holds the tiller of a ship; and he says to the ass:—*"If you don't go right, I'll Metamorphose you into a Stone again."* The ass, who wears a wig, complains:—

*"Thro' Dirt & Mire,
I'm forc'd to plash,
And Patient bear,
This Beldam's lash."*

The ass emits:—"Various Cogitations all resolv'd into Puff". The apron of the old woman, and the shoulder of the ass, are marked by *fleurs-de-lis*, intended to suggest that the bearers were influenced by French counsels. Round the ass's body is a long riband, inscribed:—"For the Hess"(ians), "For ———100000", "Ways & Means", (Ta)"xes for 1757.", and "From Billingsgate."

Below the design are engraved these lines:—

*"There lives a Report that in Asia's hot Clime,
Was an Ass turn'd to Stone for a Horrible Crime;
A wonder this was, it must readily Pass,
But a greater to see a Stone turn'd to an Ass."*

This engraving is No. 10 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate X. Shews the Deficiency of every bungling Statesman's Head-piece, who being incapable of any Thing himself, is obliged to keep a hireling Schemer, whom he is sure to load with Rubbish enough, and Ass-like must bear the Burden through every dirty Slough."

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Mr. Stone, see "The Grinders", No. 3593; for the Hessians, see "A Nurse for the Hess—ns", No. 3478.

See "The 2 H, H's", No. 3342.

$4 \times 2\frac{3}{8}$ in.

3498. *"The Old WOMAN & her ASS". (No. 2.)*

10

[1756]

THIS is a copy, reversed, from the design described with the same title and date, No. 3497; it may be distinguished from the original by the absence of the publication line. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{8} \times 2\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3499.

The Devil turn'd Bird-catcher. (No. 1.)

"11" *Publish'd according to Act Sept' 22 1756. By Darly & Edwards at the Acorn facing Hungerford, Strand.* [1756]

THIS engraved design shows the sea-shore, with Fort "*M h n*" (Mahon) in the distance, near which is, "3", Admiral Byng's ship the "*Ramilies*," see below; on the shore is, "1", Lord Anson, or the Duke of Newcastle, or Admiral Byng, lying on the ground with his neck over the block of a sort of guillotine, or "*maiden*", for executing criminals. He stretches forth his hand and grovels for coin among a great heap lying on the earth before him, and he cries:—" *Oh! that I had Longer Arms.*" The Devil holds a rope by means of which the axe is suspended over the neck of the man; and dancing with glee and laughing, Satan seems about to let the rope slip. On the other side is a gallows, at the foot of which Mr. Fox, "2", grovels for money lying in a heap on the earth; a rope is round his neck, and another Devil is about to pull him up; Fox says:—" *I'll kneel to no Deity but thee*".

Below the design is the following reference table:—

- "1. A Noddy catching at the Bait while the Bird-catcher lets Drop an Axe.
- 2. A Booby at the Bait & caught in a Noose.
- 3. A Buzzard caught in a Trap of his own Making, tho' that's Disputed."

This engraving is No. 11 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XI. Expresses very sarcastically the bewitching Power of Gold, and that an avaritious Man will venture his Neck either to the Sharpness of the Axe, or the Strength of the Cord; very applicable to three great People of late, who were thought to be too venturesome; one of which got his Death-wound thereby."

For Port Mahon, see the entries in this Catalogue which are dated May 20, and 22, 1756; for Admiral Byng, see "Adm'. Byng's last Chance", No. 3569; for Lord Anson, see "Byng's Ghost", No. 3570; for the Duke of Newcastle, see "The Bawd of the Nation", No. 3636; for Mr. Fox, see "The French King in a Sweat", No. 3691.

See "The 2 H, H's", No. 3342.

$4 \times 2\frac{1}{8}$ in.

3500. The Devil turn'd Bird catcher. (No. 2.)

11

[1756]

THIS is a copy, reversed, from the design described with the same title and date, No. 3499; it may be distinguished from the original by the absence of the publication line. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{8} \times 2\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3501.

A VOYAGE to HELL or a PICKLE for the DEVIL.

*Publish'd as the Act Directs & sold at the Corner of the West Passage of the
Royal Exchange in Castle Alley* [1756]

AN engraving showing the Duke of Newcastle in a tub for pickled salmon, and Admiral Byng in a boat, rowing over "*The River Styx*" towards Hell, the gates of which are held open by the Devil, who says:—"My well Known Abilities in *Cleansing Corruption*, has Induc'd them to send me a high Bred Salmon, that's Corrupted to the Bone, & an Admirable Bung, that is got So Richly Tainted by the Salmon, that all the Sulphur in Hell, can never be the Recovery of either."

The duke says:—"Prithee Fool dont upbraid me with your Ingratitude, you might have had your Orders to Start a Fortnight¹ ago. it was your own Fault if you Could not get a Head of an old Salmon Dealer, that is now in the Decline of Life."

The admiral rejoins:—"Dam it Maddam, now I have Vended your Corrupted Goods, you Plainly Slite me. If you dont Chuse we Should go Lovingly, you may go your own Headstrong way, I shall not be long after you, & shall be full as well Receiv'd."

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for Byng, see "Adm^l. Byng's last Chance", No. 3569. The Duke of Newcastle lived in Lincoln's Inn Fields; he was often styled an "old fish wife," in reference to the Tyne, at this period famous for salmon; see "England Made Odious", No. 3543.

These verses are engraved below the design:—

" Good People give Ear & the Truth i'll unfold
Of a Voyage that is Lately Begun
Between an Old Woman of Lincoln's Inn Fields
And the Sheepsheaded A——I Bung

These two in Agreement Resolv'd for to Visit
A place where no Merit is Stole
The Name it is Hell a place that's known well
To Cowards & Newcastle Cole

Determin'd in this they Both have set out
As the Picture Presents to your View
The one that Comes First is doom'd to be Curst
And so will the Follower two

So England Beware of Treacherous Men
Who are Sway'd by the Power of Gold
And Should Lucifer Safe; get them all into Hell
He will not Let them go—He's too Old."

$11\frac{3}{8} \times 6\frac{3}{8}$ in.

¹ The execution of Admiral Byng was postponed for a fortnight in consequence of scruples stated by members of the court-martial; the above expression may allude to Byng's delay in sailing. It was said, "He deferred sailing from England till very pressing orders were sent him from authority." Byng was executed, March 14, 1757; see the entries in this Catalogue with this date.

3502.

The VULTURE. (No. 1.)12 *To be had at the Golden Acorn facing Hungerford Strand.* [1756]

THIS engraving represents Lord Hardwicke as a vulture, wearing the Lord Chancellor's wig, having pendent from his neck a medal bearing three French *fleurs-de-lis*, thus referring to the alleged subserviency of Hardwicke and other members of the Newcastle Administration to the French Court. The vulture stands on a bag of money, which is marked "*My Soul*", and he holds a large book which rests on three bags of money, and is inscribed "*Revers'd*"; near the feet of the bird lie a broken rod, surmounted by a Cap of Liberty, and a broken sword. On the wall of the room, behind the vulture, hang two pictures of "*LOYALTY*", and "*JUSTICE*", reversed.

Below the design these verses are engraved:—

"Aquilus Can Nurse his Own,
On Other Birds he'll prey,
Unhappy Country Cease your moan,
'Tis now the Usual way."

This design is No. 12 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XII. As the natural Vulture prays upon the Heart of Man, so has this unnatural Vulture preyed upon the Vitals of a Nation."

For Lord Hardwicke, see "Byng's Ghost", No. 3570; for "The Vulture", see "Exit Unworthies", No. 3427.

See "The 2 H, H's", No. 3342.

$2\frac{5}{8} \times 2\frac{7}{8}$ in.

3503. *The VULTURE.* (No. 2.)

12

[1756]

THIS engraving is a copy from the design described with the same title and date, No. 3502; it may be distinguished from the original by the absence of the publication line. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{4} \times 2\frac{7}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3504.

Monsr. Dupe (No. 1.)

14

[1756]

THIS engraving consists of a portrait of the Duke of Newcastle, as the Knave of Spades, in profile to our right; three *fleurs-de-lis*, indicating his alleged subserviency to French counsels, are placed like flowers growing from the ground on which he stands.

This design is No. 14 in a volume of satires, entitled, "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XIV. Expresses by the Flower-de-luce how much the Caricatura was connected with our Enemies, and was even a Dupe to them against the Interest of his Country."

For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636.

See "The 2 H, H's", No. 3342.

$2\frac{1}{2} \times 3\frac{1}{2}$ in.

3505. *Monsr. Dupe.* (No. 2.)

14

[1756]

THIS engraving is a copy from the design described with the same title and date, No. 3504. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

It is smaller than the original.

$2\frac{3}{8} \times 3\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3506.

Monsr. Surecard (No. 1.)

15

[1756]

THIS engraved design represents Mr. Fox, afterwards Lord Holland, as the Knave of Hearts, standing in profile to our left. A *fleur-de-lis* appears like a flower growing from the ground on which he stands, intimating his alleged subsereny to French counsels.

This engraving is No. 15 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XV. Infers by the Sharpness of the Nose that Craft and Subtilty, which is natural to Creatures of a similar Kind, known by the Name of Foxes, and is here pointed out as a K——e."

For Mr. Fox, see "The French King in a Sweat", No. 3691.

See "The 2 H, H's", No. 3342.

$2\frac{3}{8} \times 3\frac{1}{2}$ in.

3507. *Monsr Surecard.* (No. 2.)

15

[1756]

THIS engraving is a copy from the design described with the same title and date, No. 3506. It may be distinguished from the original by the "heart," or "pip," near the knave's nose, being shaded. It was prepared to illustrate "England's Remembrancer," &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{3}{8} \times 3\frac{3}{8}$ in.

Brit. Mus. Library (Grenville) 16.370.

3508.

" Oliver Crom(well)s S(peach) (toc) the (Ass) & (Fox) 1756 "
(No. 1.)

"16" Publish'd according to Act Sept 24 1756 by Darly & Edwards, at the
Acorn facing Hungerford Strand [1756]

THE words below in brackets are represented in the original engraving by drawings of the objects named, the print thus forms a series of rebuses.

" Those (men) t(hat) (love, two burning hearts) t(hare) (King) & Count(rye) (shoe)'d (knot) let (Knave)s or (Fool)s govern, (butt) let the (axe) & (halter) Re(ward, part of a key) their Malead(minister)at(eye)on. Suffer (knot) the french (arms, an escutcheon) 2 fright10 U (butt) (arm) (ewer) (mill)it(eye)a, letthem (bee) (ewer) d(fence) and (bee) (toe) 'em (ass) (Eye) was, t(hen) they will f(ear) U, (Eye) made them f(ear), and the Dutch 2. (Liberty, a cap on a pole) was t(hen) secur'd & no (trees)on (traitors' heads) suffer'd (toe) (rule). (Foxe)s I made use of 2 serve m(eye) Turn, (Ass)s (Eye) (awl)ways sent (toe) (pot). (Eye) w(ass) a (grate) Rogue 2 be sure (butt) (Eye) had a (head)for (eye)t. U R such s(eye)ll(eye) (monkey)s t(hat) (yew) (can) (knot) Slip (ewer) (necks) out of the (noose) (eye)f 1ce (yew) get 'em (eye)n, their4 (eye) (wood) (ass) (eye) (fan) C (yew) 2 (can) (tie) m(eye) fate advise (yew) 2 (the gallows) Y^{rs} Oliver."

At the top of this letter is a head of Oliver the Protector, in profile to our left, as if in conversation with the heads of Mr. Fox, and the Duke of Newcastle, which are placed in a tub such as is used for pickling salmon, a frequent allusion to his Grace's title.

For Mr. Fox, see "The French King in a Sweat", No. 3691; for the Duke of Newcastle, see "The Bawd of the Nation," No. 3636.

This engraving is No. 16 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XVI. Some little Attention to the Hieroglyphick Characters will sufficiently explain the Meaning of the whole, which is truly satyrical."

See "The 2 H, H's", No. 3342.

$2\frac{7}{8} \times 4\frac{1}{8}$ in.

3509. " Oliver Crom(well)s S(peach) (toc) the (Ass) & (Fox)
1756." (No. 2.)

" 16 "

[1756]

THIS engraving is a copy from the design described with the same title and date, No. 3508; it may be distinguished from the original by the absence of the publication line. It was prepared to illustrate "England's Remembrancer," &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{4} \times 4\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3510.

URSA MAJOR, or the old CITY BEAR.

To be had at the Acorn in the Strand

[1756]

IN this coloured engraving the Lord Mayor of London, Mr. Slingsby Bethel, with the Corporation, at whose feet is "*Pro Patria et Rege*", carries the City Address to the king, see "*The Vision*", No. 3476; the document is inscribed, "*We your Majesty (m)ost Dut*"—; the mayor, says:—" *And so S^r Jackey because you are grown Childish & are led by the Nose by a Noddling Old Billingsgate, we must suffer our Lion to be kill'd, but we will not Suffer it.*" this is addressed to Sir John Barnard, who, in the figure of a bear, tramples on the City sword, mace, and cap of state, near which is written, "*Honour Gratitude*", and he growls:—" *Be Quiet I Say & Don't disturb him in his old Age: And me ye disturb too, Out ye Mob, why ye are Ruder than a Bear! Oh! that I had Shewn my teeth before.*" A rope round the bear's jaws is held by the Duke of Newcastle, who cries:—" *That's my good Bruin, keep 'em off We shall be all tore to pieces, if He is once suffer'd to open his Eyes I am sore afraid they'll wake him.*" At the duke's feet sleeps the British Lion, snoring:—" *Minorca. Blakney—Concern—Early Notice—Wanting in their Duty to me*". A French monkey, in one of whose hands is a "*Loui d'or*", with the other hand points a pistol at the Lion, and cries:—" *A begar ven you die all die*". Above, are the City shield, marked "*Vigilant*," and another shield, bearing a snake, and having the motto, "*Deceitfull*". In the background is a distant view of London, showing Bow Church with its dragon weathercock. Sir J. Barnard was Alderman of the Ward of Bow. Against the wall of the room is a placard, inscribed:—" *1745. Poor Robin's A—— & Predictions Accordi^d to my Ex——. But in 1756 shall be most Remarkable Conjunction of Saturn & Leo Signifying together with the great Bear's Altitude in Gemini a Great Puerility in public Affairs. vide Poor Robin's Exit. in 1745.*"

Below the design the following verses are engraved:—

"For Loyalty is still the same,
Whether it win or lose the Game;
True as the Dial to the Sun,
Altho' it be not Shin'd upon,
But true and Faithful's sure to lose,
Which way soever the Game goes;
And whether Parties lose or win
Is always nick'd or else hedg'd in;
While Pow'r usurp'd like stolen Delight,
Is more bewitching than the right;
And when the Times begin to alter,
None rise so high as from the Halter.—*Hudi*"

Horace Walpole said:—"Sir John's moroseness looked like ill-nature, and may be was so;" he mentions too "the paltriness of his language," and the "arrogance of his honesty." Barnard opposed the City Address; and, in the following year, when the freedom of the City was voted to Messrs. Pitt, and Legge, he alone gave a negative vote. These votes made him at the time very unpopular. The "*Biographical Dictionary*," however, says:—"Never man was more universally esteemed while living, or more sincerely regretted when dead." In 1727 he was chosen Alderman of Dowgate Ward; in 1749 he became Alderman of Bridge Ward Without.

For Sir J. Barnard, see "*The Temple and Pitt*", No. 3652; for the Duke of Newcastle, see "*The Noble Game of Bob Cherry*", No. 2850; for Mr. Bethel, see "*A Stir in the City*", No. 3266.

$12\frac{1}{4} \times 6\frac{1}{4}$ in.

3511.

HARRY the NINTH to GOODY MAHON. (No. 1.)

17 *Publish'd according to Act Sep^r. 25 1756, Darly & Edwards facing
Hungerford, Strand.* [1756]

THIS engraving represents the interior of a room where the ghost of "Harry IX.," or Mr. Henry Pelham, appears to his brother the Duke of Newcastle; the latter starts up in great terror, and is, as usual in satirical designs, dressed as an old woman.

Below the design these verses are engraved:—

"Piping hot Boil'd in Brimstone, dear Sister I'm come,
To tell you some News, & believe me no hum,
Old L—st—k desires You'd try to Save Bung,
Whose fame quite thro' our whole Region has Rung,
But M—th—ws look'd Sour, & Bawl'd don't you go,
With such a fool's Message, I'd have you to know.
I'm Superior to L—st—k here as well as aloft,
And you know where you're going the folks are but soft.
Tell 'em this in their Ears, 'twill do mighty well,
To Save their own Necks they must send Bung to Hell.
My Message deliver'd, You're left to your Choice,
With L—st—k to Side on give M—th—ws your Voice."

This engraving is No. 17 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XVII. The Lines under written sufficiently shew the Meaning of this Print, as by the Title it shews it to be the Apparition of a deceased Minister to his Brother."

For "Harry IX.," see "King Harry the IXth", No. 2588, and, for Mr. Pelham, see "Modern Characters", No. 2829; for the Duke of Newcastle, see "The Bawd of the Nation", No. 3636. "Goody Mahon" was the Duke of Newcastle, so called on account of the loss of Fort Mahon during his administration, and, it was said, owing to the mismanagement of his Cabinet; for this event see the entries in this Catalogue dated May 20, and 22, 1756; for Admirals Matthews and Lestock, see "All Hands to a Court Martial", No. 2682.

See "The 2 H, H's", No. 3342.

$2\frac{7}{8} \times 1\frac{1}{2}$ in.

3512. HARRY the NINTH to GOODY MAHON (No. 2.)

"17"

[1756]

THIS engraving is a copy, reversed, from the design described with the same title and date, No. 3511; the ghost is on our right. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{3}{4} \times 3\frac{1}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3513.

Cassius. (No. 1.)

18 *Publish'd according to Act of parliam. Sep 30, 1756, by Edwards & Darly
y^e Acorn in y^e Strand.* [1756]

THIS engraving is a portrait of Lord Lyttelton, in profile, to our right. He says:—"I am not fat, no Sleak-headed Sleeper, I have a lean and Hungry look Much do I think, but hold thee Cassius times there were—hush no more of that, what pleasures now can pall'd Ambition give, or thee delightfull Sence of well Earn'd praise to thee so justly due. O fatal Stroke."

Below the design these verses are engraved:—

"O Prithee Strive thy Grov'ling Mind to raise,
Above the Bounds of thy Imperfect State.
Would'st tread y^e hoofbeat path, unto the Ever open gate
There wilt thou meet rewards, due only to thy praise
That praise which thou hast Earn'd, so just so well,
No more,—my Muse forbids me more to tell."

This engraving is No. 18 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XVIII. This Caricatura, with the Label and Lines is sufficiently explanative."

For Lord Lyttelton, see "The Eaters", No. 3545.

See "The 2 H, H's", No. 3342.

$2\frac{7}{8} \times 3\frac{1}{8}$ in.

3514. Cassius (No. 2.)

18

[1756]

THIS engraving is a copy, reversed, the face to our left, of the print described with the same title and date, No. 3513. It was prepared to illustrate "England's Remembrancer", see "The 2 H, H's," No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{3}{4} \times 3$ in.

Brit. Mus. Library (Grenville), 16.370.

3515.

A POLITICAL SATIRE, 1756.

[1756]

THIS vignette engraving represents a landscape, with the British Lion, or George II., seated, a little removed from the front, wearing the crown, and holding the sceptre; the orb of sovereignty lies on a bank at his side. The Lion is looking at a monkey, who, clad in a harlequin's jacket and ruff, and holding a cap, advances from our right towards him, bowing obsequiously as he does so. On our left stands a fox, Mr. H. Fox, wearing a collar of olive, or laurel, and in the act

of speaking with a persuasive air. In the foreground on our right is a table on which are utensils for drinking and smoking; in the middle is a roll of tobacco, and, near it, a bunch of tobacco leaves. A barrel of tobacco lies near the feet of the fox. This print may have been designed for a tobacconist's use.

The following lines are engraved within a cartouche in the centre of the foreground:—

*"Old Renard for the sake of Gold,
a Pleasant tale to the Monkey told,
A Place in the Lyon's Court to get him,
But his Gold is gone y^e Fox has bit him."*

For Mr. Fox, see "The French King in a Sweat", No. 3691.

$7\frac{3}{4} \times 5\frac{1}{8}$ in.

3516.

The Way the Cat Jumps, or the Boy frighten's his Nurse. (No. 1.)

20 *Publish'd according to Act Oct. 20th 1756, by Edwards & Darly, at the Acorn, facing Hungerford Strand* [1756]

THIS engraved design shows the interior of a room. On our left stands Admiral Byng, holding a bag, from out of which he is shaking a large and angry cat, still, however, holding the animal by its tail. The cat cries:—"I'll tear your Eyes out all of ye why must I be stifled?" Byng encourages the ferocious creature by shouting:—"Hullo Cat hey Cat Hiss—— Cat at'em Puss at'em". These threats cause great terror to five gentlemen, who rush towards the door of the room; they are members of the Newcastle Administration, who had despatched Byng to the rescue of Minorca, but, it was said, with an insufficient and ill-found force, and at an inconveniently late date. When Byng was accused of being the cause of the failure of the expedition, and the loss of the island, it was asserted¹ that he would effectually criminate the ministers; this threat is the furious cat he is releasing from the bag. The ministers who are taking flight are Mr. Fox, with a fox's head, as he is generally represented; he shouts:—"S'blood open the Door let me out or I'll break out." This refers to Fox's repeatedly expressed desire to leave the ministry, followed, ultimately, by his resignation,² October 27, 1756. Next behind Fox is Sir George (afterwards Lord) Lyttelton,³ a tall, thin man, "the long, lank, Littletony", with a hooked nose. Behind Lyttelton is the Duke of Newcastle, as an old fishwoman, wearing petticoats and an apron; hastening away, he shouts to admiral (John) Byng:—"Jacky don't be so rude upon my word I'll whip you if you dont put her up".⁴ Behind the above-named three ministers are Lord Holderness, with a big nose, and Lord Hardwicke,⁵ in a Chancellor's wig.

At a window, by means of which they see into the room, is a party of

¹ See "The Eaters", No. 3545.

² See "The Downfall", No. 3480; "Now Goose", &c., No. 3409; "An odd Sight", &c., No. 3435.

³ See "The Eaters", No. 3545.

⁴ For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850.

⁵ For Lord Holderness, see "The Patriot of Patriots", No. 3529; for Lord Hardwicke, see "Byng's Ghost", No. 3570.

gentlemen, the political opponents of the Newcastle Administration; they are laughing at the flight of the latter. One says, pointing to the fugitives:—"I knew how 'twould be when I first saw the Condition of y^e Fortress". This may be intended for Admiral Hawke, who superseded Byng. Another gentleman says:—"I thought the Cat would have jump'd this way", i. e., in the manner the speaker witnesses.

These verses are engraved below the design:—

"How Varied are the turns of fickle Chance call'd fate,
Bung was Obnoxious till he pamphleteer'd of late,
And Now you plainly see he makes em Stir their stumps,
By—Blowing up the train, You find which way Puss Jumps."

This is No. 20 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings of satires is the following letterpress, referring to this design:—

"Plate XX. This Print represents a late culprit Ad——l, who it was then reported was to discover the Authors of his Mis-conduct, as well as the Nation's Disgrace."

See "Bi—g's turn to Ride", No. 3370. See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{1}{8}$ in.

3517. The Way the Cat Jumps, or the Boy frightens his Nurse. (No. 2.)

20

[1756]

THIS engraving is a copy, reversed, the fugitives going to our left, of the design described with the same title and date, No. 3516. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4 \times 2\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3518.

Needs must when the Devil Drives. (No. 1.)

21 *Publish'd according to Act, Oct. 25th, 1756, by Edwards & Daryl, facing Hungerford, in the Strand.*

[1756]

BRITANNIA appears in this engraving riding in a stage chariot of triumph, of which the wheels are coins. One of the coins bears a laureated bust and the legend:—"GEORGIUS DEI GRATIA LIMA." The vehicle goes along the "Road of Avarice", and is drawn by turkeys, and geese. The turkeys cry:—"Cobble Cobble Cobblers all."; the geese cry:—"Hiss—away". Britannia says:—"I cannot bear to be haul'd along in this Ridiculous manner, neither will I." The Devil, who acts as charioteer, says:—"Ha ha ha Madam don't fret as long as I have the Management of you you shall do as I please." A fine gentleman—one of those whom it was customary to describe as "fribbles", or a Frenchman—stands near the back of the chariot and, laughing, says:—"A ver fine Begar ha ha ha". Two little genii or imps fly in the air over the turkeys and the geese; one of these, wearing a fool's cap and imps'

wings, carries a purse in one hand, a fool's bauble in the other; his fellow, with a butterfly's wings, bears a purse in one hand, a mirror in the other.

Below the design the following verses are engraved:—

“The Gen'rous Steed no more shall Grace the field,
But to the Critic Goose & Cobbling Turkey yield;
Go from these Creatures thy Instructions take,
Would'st thou a poem write or Treaty make,
The one will Hiss thy plenteous want of Sence,
The Other teach the Cobbling Eloquence.”

This engraving is No. 21 in a volume of satires, entitled “A Political and Satyrical History of the Years 1756 and 1757”, &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate XXI. Plainly indicates the weak Intellects of those in Power at that Time, who had the Driving of Britannia.”

The satire refers to the unpopular and falling Newcastle Administration. For the geese and turkeys, see “Now Goose. Now Turkey”, No. 3409.

See “The 2 H, H's”, No. 3342.

$4\frac{1}{8} \times 2\frac{1}{8}$ in.

3519. Needs must when the Devil Drives. (No. 2.)

21

[1756]

THIS engraving is a copy, reversed, the chariot going to our left, of the design described with the same title and date, No. 3518. It was prepared to illustrate “England's Remembrancer,” see “The 2 H, H's”, No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{8} \times 2\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3520.

Are these Things so. (No. 1.)

22 *Publish'd according to Act Oct 26, 1756, by Edwards & Darly, facing Hungerford in the Strand.*

[1756]

IN this engraving Britannia, whose spear is broken in her hand, sits on a monumental statue which is placed on a pedestal of “Rotten Stone”; she says:—“*My leanness my leanness, wo unto me the treacherous dealers have dealt treacherously, yea the treacherous dealers have dealt very treacherously. Isaiah Ch. 16*”. At the foot of the monument lies the British Lion, dreadfully emaciated, wounded by three daggers, and breathing his last. Near him is:—“*Obiit Anno 56*”. At one side of the pedestal stands “*Infidelity*”, dressed as a fine lady of this period, having, springing from behind each shoulder, a vulture's neck and head; she cries:—“*Down with her a Saucy Hussy down with her my dear friend L—s*” (Louis). On the other side of the pedestal stands “*Envy*”, a lady with a bear; she says:—“*I shall let you know Mad you are no longer M^r on the Seas.*” “*Truth*”, a Turk, cries:—“*Madam are you there with your Baars. I shall disconcert you.*” “*Ingratitude*”, with a big knife in his hand, says:—“*Ik sal Cut you*

trote Madam dat Ik Sal." "*Rapine*", standing opposite to "*Ingratitude*", cries, while he holds out a feather:—"Mynheer you no cut a de trote wid de knife tak a dis fader Sur." "*Virtue*", rushing with a stick to assail "*Ingratitude*," shouts:—"ha M' Hogan tam Hell-hound hast no Gratitude".

These figures appear to represent the different Powers of Europe. "*Infirmity*" is Austria, or Maria-Theresa, see "*The Sequel*", No. 3694; "*Envy*", Russia; "*Truth*" is Turkey; "*Rapine*" is France; "*Ingratitude*" is Holland; "*Virtue*" is Prussia.

Below the designs these verses are engraved:—

"See here a monument of Shame
Indelible the Horrid Name.
Shame on your Actions, Cursed Tricks!
To latest time—O! fifty Six."

This engraving is No. 22 in a volume of satires, entitled "*A Political and Satyrical History of the Years 1756 and 1757*", &c.

In the "*Explanation*" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXII. The various Powers that were there resolved upon the Destruction of *Britain*, and the sudden revolting of others is here very sarcastically shewn. Consider *then* how rotten her Foundation."

See "*The 2 H, H's*", No. 3342.

$4\frac{1}{8} \times 2\frac{1}{4}$ in.

3521. Are these Things so. (No. 2.)

22

[1756]

THIS engraving is a copy, reversed, "*Virtue*" running towards our left, from the design described with the same title and date, No. 3520; it was prepared to illustrate "*England's Remembrancer*", &c., see "*The 2 H, H's*", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4 \times 2\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3522.

NULL MARRIAGE. (No. 1.)

26

[1756]

THIS design represents the Knave of Clubs, Lord Hardwicke, in a chancellor's wig, holding in one hand a black yoke, an allusion to the alleged attempts of the Newcastle Administration to fix French influence on the English nation, or to the binding character of the "*Marriage Act*." In the other hand he holds a bag of "*L' Doré*"—the Chancellor, Lord Hardwicke, was alleged to be under French influence, and open to the receipt of bribes,—between his feet is a large *fleur-de-lis*. The title "*Null Marriage*" possibly, on the other hand, hints at the alleged impotence of Lord Anson, whose face seems to appear here. H. Walpole wrote to Mr. George Montagu, May 18, 1748:—"The town says, my Lady Anson has no chance of looking different from what she did before she was married; and they have a story of a gentleman going to the Chancellor (Hardwicke) to assure him,

that if he gave his daughter to the Admiral, he would be obliged hereafter to pronounce sentence of dissolution of the marriage. The Chancellor replied, that his daughter had been taught to think of the union of the soul, not of the body; the gentleman then made the same confidence to the Chancelloress, and received much such an answer: that her daughter had been taught to submit herself to the will of God. I don't at all give you all this for true; but there is an ugly circumstance in his Voyages of his not having the curiosity to see a beautiful captive, that he took on board a Spanish ship. There is no record of Scipio's having been in Doctors' Commons." ; see p. 376, in the same volume of "Letters", edit., 1857. In an account of a masquerade, Walpole told Mr. R. Bentley, February 8, 1755:—"The Duke (of Cumberland), like Osman the Third, seemed in the centre of his new seraglio, and I believe my Lady and I thought that my Lord Anson was the chief eunuch," p. 422; see p. 442, in the same volume; pp. 141, 143, of vol. iii.

For Lord Hardwicke, and Lord Anson, see "Byng's Ghost," No. 3570.

This engraving is No. 26 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, suggesting Hardwicke rather than Anson, and referring to this design:—

"Plate XXVI. This Caricatura was esteemed the most atrocious Knave of the *Pack*, and the worst of the *black Sort*."

See "The 2 H, H's", No. 3342.

$2\frac{3}{8} \times 3\frac{1}{2}$ in.

3523. NULL MARRIAGE (No. 2.)

[1756]

THIS engraving is a copy from the design described with the same title and date, No. 3523. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

This copy may be distinguished from the original by the feather in the knave's cap being shaded.

$2\frac{1}{4} \times 3\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 16.370.

3524.

BRITANNIA in DISTRESS under a Tottering Fabrick with a Cumbersome Load.

[1756]

AN engraving of a portico emblematical of "The S—e," supported by columns and caryatides of "Trade" "Languid", and "Publick Credit" "Tottering", the frieze being decorated with "Noble Trophies of Old English Vallour but much Defaced and almost forgot". On the top of this structure are many courtiers, who are loading it with pensions, of which a huge bulk is marked "80,000,000"; this, they and others are endeavouring to roll over on the head of Britannia below; they severally say:—"We shall bring it down and Bury her in the Overthrow", "On with it", "More weight". The inscription is—"A Parcel of Poor Men of mean fortunes of 8, 10, or 20,000 p. Ann. out of Pity to such indigent Circumstances Are Paid Pensions of some Thousands, p^r Ann. to keep them from want Putting an

Helping hand". This describes those who are thrusting the bulk forward, one of whom is a nobleman on whose riband is written :—"Vote buying Members". Behind these is a group of gaily-dressed ladies and gentlemen, led by Folly, who carries two rods ; from the end of one of these rods are suspended, a dice-box, dice, and a mask ; to the other rod are attached a windmill, and a riband, on the latter is written :—"Masquerades", "*Ridottas, Drums*," "*Hurricanes, Rackets*", "*Plays Dress Sloth &c &c*". Comus, crowned with vine, holds up a goblet of wine, and says :—"These are the Objects of Polite Minds to Think is the Property of Mean Souls." A gentleman holds and reads a book, marked :—"Hobbs"; another, with a volume inscribed :—"Bolingbroke" under one arm, tears up the "*Holy Bible*" at the "*Acts*"; leaves of "*S. Mark*", "*S. Luke*", "*S. Matthew*" have already been torn out, and fall to his feet. A gaily-dressed lady holds "*Hoil on Whist*"; another lady carries a book inscribed :—"New Opera"; two foreigners are kissing each other. A man is chasing butterflies; another, apparently a clergyman, or a lawyer, blows bubbles with a tobacco-pipe; these are described as :—"Some Choice guardians of the Publick".

On the ground, below the just-named personages, two patriots are endeavouring to apply props, styled, "*Patriots Prodigies*" to the falling edifice, one of these is inscribed :—"A Prop of Great Expectation rais'd out of y^e Militia Bill, Reduced Sallerys, Soldiers kept at Home, no Pensions for nothing, no Subsidies, &c. &c." Other props are inscribed :—"Interest reduced a promising Prop but never applied"; "*Sinking Fund spetious but Proved Rotten*". "*Manufacturers in the Dumps*" are seated on the ground. Britannia, alarmed, exclaims :—"Oh thoughtless Sons know you not in destroying me you destroy your selves." Lord Hardwicke, the Duke of Newcastle, Lord Anson, and Mr. Fox, "*Degenerate Britons*", are pulling down the fabric and the pension load on the head of Britannia—the columns of the former being already cracked,—with ropes called "*Min—ca Lost*", "*Am—ca Neglected*", "*Tr—de not Protected*". They rejoice in Britannia's alarm, and cry :—"We have great Success Observe how we've allarm'd her."—"Let her be allarmed if we get but the Money, that is my regard to my Country what I can get by her." At Anson's feet are cards, and a dice-box, described as, "*These are Expensive*", a sea-lion hangs to his peer's riband; at Fox's feet is written, "*Poverty, Excess, and Avarice Insatiable*", a fox hangs from his riband; an eagle (?) with bands round its neck, and holding a book, is suspended from that of Hardwicke; the duke is distinguishable by his nose and sunk features.

This satire was designed to represent the state of the country under the unpopular government of the Duke of Newcastle, Mr. Fox, Lords Hardwicke, and Anson. Mr. Pitt was doubtless intended by one of the patriots endeavouring to prop the tottering fabric. Pitt's Administration succeeded that of Newcastle in December, 1756.

For the Duke of Newcastle, see "*The Noble Game of Bob Cherry*", No. 2850; for Lords Anson, and Hardwicke, see "*Byng's Ghost*", No. 3570; for Mr. Fox, and Mr. Pitt, see "*The French King in a Sweat*", No. 3691.

There is an impression of this plate in which the speeches and other inscriptions are in MS., as inserted for the guidance of the writing engraver.

$8\frac{1}{2} \times 12\frac{1}{2}$ in.

3525.

An Epistle to the Worthy City of LONDON.

To be had at the Acorn facing Hungerford, Strand.

[1756]

AN engraved letter on City of London politics, in reference to the Address respecting Minorca, the Militia Bill, the employment of foreign troops in England; and censuring those who had opposed the address, *i.e.*, probably Sir J. Barnard, and Mr. Marshe Dickinson, who was elected Lord Mayor, September, 1756.

The "Epistle" is engraved, and comprises rebuses, which, in the following transcript, are represented by the names of the objects designated for the sound of their names; these names are here enclosed by brackets:—

"(Can) (rope)s, or (gallow)s (key)p a (Knav) from (bee)(eye)ng a (Knav) no (well) t(hen) what (wood) you why a (knav) if properly Xpos'd (can) (knot) (bear) (toe) (bee) thought so if 10 (Time)'s, t(hen) (hide) (knot) his f(awl)ts the (hole) Nat(eye)on (eye)s r(eye)ght (eye)f they d(eye)d (knot) (eye)n(form) h(eye)s most grac(eye)ous (Majesty) from (awl) (corn)(ear)s of h(eye)s Dom-(onions) how (wood) he (Eye)r know an(eye) th(eye)ng of the (miss) (carriage)s of the (fool)s and (knav)s Oh (Eye)m Cont(eye)nuall(eye) the (man) t(hat) w(ass) afraid of ma(king) the (king) so uneas(eye) had some (view) (toe) (bee) sure for h(eye)s Roy(awl) (mast) (ear) & a (grate) 1 2 no Doubt (butt) there (eye)s (moor) (eye)n the (case) than at 1st you'll (image)(eye)ne (eye)t was (knot) for f(ear) of troubling the (king) (butt) for f(ear) of d(eye)sturb(eye)ng those (hoe) were (toe) (bee) (grate) a Good warm (plaice) upon the (bear)s young (cub) this was the (snake) (eye)n the (grass) that my little tar(tar). Catch'd & Skin'd t'other day, t(eye)s the Old Black (Bear) that Us'd (toe) Gr(owl) so w(hen) they Offer'd 2 feed h(eye)m With any (carr)(eye)on (butt) now (heel) Eat Even (frog)s (eye)f an(eye) (money) (can) (bee) (grass ?) d at by it (awl) h(eye)s (grate) (love) for (king) & Count(ry) was (awl) m(eye) (ass) in a (band-box) the (mask) (eye)s of & now t(eye)s I think (to) (bee) hop'd (eye)f he puts (eye)t on again t(hat) (eye)t (will) (knot) (bee) (eye)n h(eye)s power 2 de(sieve) ye again Could an(eye) (body) have thought (eye)t t(hat) an (eye) (owl)d (crocodile) (shoe)d (want) h(eye)s Roy(awl) (master) (toe) l(eye) down & (bee) trampled on (butt) (Eye) don't know (wether) these (pea)ple R 2 (bee) S(team)d (men) or Rather more prop(ear)l(eye) (owl)d (women) there is another of 'em (eye)s a prett(eye) Creature 2 a (crook)ed d(eye)s(eye)ple & of a Stiff (neck)ed Generat(eye)on no 1 der he was for the (Jew)¹ (Bill) (batt) yet (eye)f you Consider him (well) he (eye)s Cert(eye)nl(eye) an Edomite t(hat) (wood) Sell his Birth-right for a (mess of pottage) (well) (butt) (Eye) (hope) my Worthy (felly, for fellow) (City)zens Won't suffer Such a (mis)cre(ant) 2 (ass)end the (chair) (Eye) know D(eye)cky Dick(aw) of S(car)borough S(paw)² he was (awl) on one (body) 2 (butt) tho' he was so (crook)ed he (wall)hed upright (bee) 4 (men) (Eye) 1 der how the (Devil) a (person ?) & a Lawy(ear) Shou'd not be for y^e (Mill) (eye)tia (Bill) & (shoe)d (bee) so fond of for(rain) (soldier)s we must have hanov-(ear)(eye)ans & s(eye)ans 2 t(eye)s (plane) (eye)C (Butt) this (slave) this mean Ra(skull) for whom the V(eye)lest (term) (eye)s 2 Good wou'd give h(eye)s Voice for a (troop) of (Devil)s if his Brothers (eye)n Iniquity should des(eye)re (eye)t I find he (want)s (toe) (bee) (horse-rider ?) (butt) m(eye) (deer) Brethren (doe) (knot) Suffer (eye)t C, him (hanged) 1st (Eye) trust there are a (grate) number of ye (hoe)(nest) (men) (bee) (eye)t (ewer) Bus (eye) (knees) 2 Punish the Guilty as far (ass) in (ewer) power l(eye)s that they may Re(pen)t & so for their Punish(men)t may (bee) X 10 uated hereaft^r t(eye)s a (chair)(eye)(table) Office & a (coats ?) (breeches ?) (table) 1 2 so trusting you will do for the Best (Eye) m (ewers) (funnel, or strainer ?) aricus "

For similar satires, see "A Complimental Hieroglyphick Card", &c., No. 3379; "The Complimental Hieroglyphic Card return'd", No. 3387; "An Hieroglyphic Epistle", No. 3479.

$7\frac{3}{4} \times 12\frac{5}{8}$ in.

¹ See "The Grand Conference", No. 3203.

² See "Richard Dickenson Governor of Scarborough Spaw", No. 1753.

3526.

AT HOME. ABROAD.

Oh! Tempora.—Oh! Mores.

*Who could have thought it?**Publish'd accord^d to Act. 1756.—Price 6^d.**To be had at the Golden Acorn facing Hungerford-Market, in the Strand.*

[1756]

THIS engraving gives two representations, enclosed by cartouches, of Admiral Byng at "Home," and "Abroad." In the former he appears as a fine gentleman, with a hat under his arm, and a muff in his hand; near him is a "*Strong*" anchor; beyond is a ship called a "*China Ware House*", and lying at "*Spithead*". Over him is written:—"Pray my Lords let me go & I'll perform Wonders!" This is enclosed in a border of palm branches and scroll work, in which is a China jar, referred to as:—"China Insur'd". The other figure is enclosed by an oval frame of cord, and scroll work, in which a cannon depressed is said to be "*Cannon Secur'd*". At the side is a gallows, called:—"Premium To Ease Hero's pains." From this a halter passes round the neck of Byng, whose hands and feet are in fetters. At his feet is a "*Broken*" anchor, beyond are "*M—h—n*", and a ship, called the "*Condemn'd Hold*", from one of the yards of which the admiral's body is suspended. Above is engraved:—"I am a Lost Sheep that has Erred and Stray'd, I have left undone those things I ought to have done, & have done those things I ought not to have done."

Below, in letterpress, is a song "Dedicated to the Captains Kirby, Constable, Wade, &c. in the Regions below."

The officers here named commanded ships in the action with a French squadron, August 19-26, 1702, when they deserted Admiral Benbow, who, immediately on their arrival at Port Royal, brought them before a court-martial; Kirkby (not Kirby), and Wade were shot the day they arrived at Plymouth. Constable was cashiered, rendered incapable of further service, and imprisoned during her Majesty's pleasure. See "*The Gentleman's Magazine*", 1756, pp. 424-7.

A particular narrative of the misconduct of these officers was circulated when popular indignation was roused against Byng on account of the loss of Fort Mahon.

For "*China Ware House*", a satirical allusion to Admiral Byng's fondness for fine porcelain, see "*Cabin Council*", No. 3358, describing a print which shows the admiral's cabin fitted with shelves on which many pieces of porcelain are standing. For the capture of Port Mahon, see the entries in this Catalogue which are dated May 20, and 22, 1756; for Byng, see "*Adm^l. Byng's last Chance*", No. 3569.

7 × 3½ in.

3527.

THE ADVOCATE. (No. I.)

27 *Publish'd according to Act Oct. 2^d. 1756, by Edwards & Darly facing Hungerford, Strand.*

[1756]

THIS engraving shows the interior of a room in which Lord Lyttelton is standing, a full-length figure in profile to our right, in the act of speaking, with one arm extended, its forefinger raised, the other hand resting on a walking-stick; the figure is turned towards the window, where the Duke of Newcastle, or his shadow on the blind, is passing; the Duke holds his large eyeglass, for which see "*Poor Robin's Prophecy*", No. 3383. Behind, against the wall, is a table on which are several articles of plate, over this hangs a picture comprising Britannia chained by

one wrist to a man (Frenchman?) who has a yoke on his shoulders. This refers to the alleged subservience of the Newcastle Administration to French influence. Below the design the following couplet is engraved:—

“What Oratory can do Shall be done
But then Good Sir you know I am but one”.

This engraving is No. 27 in a volume of satires, entitled “A Political and Satyrical History of the Years 1756 and 1757”, &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate XXVII. A Caricatura famous for his Attachment to the *old Pack*; his Eloquence was always exerted to vindicate their Blunders, which he was a great Admirer of.”

Sir George, formerly Mr., Lyttelton, was made a peer at this time, having, Nov. 11, resigned his post as Chancellor of the Exchequer. For Lord Lyttelton, see “The Eaters”, No. 3545. For the duke, see “The Bawd”, &c., No. 3636.

See “The 2 H, H, s”, No. 3342.

$2\frac{7}{8} \times 3$ in.

3528. The ADVOCATE. (No. 2.)

17

[1756]

THIS engraving is a copy, reversed, the figure of Lord Lyttelton being turned towards our left, from the design described with the same title and date, No. 3527. It was prepared to illustrate “England’s Remembrancer,” &c., see “The 2 H, H, s”, No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{3}{4} \times 4\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3529.

The PATRIOT of PATRIOTS. (No. 1.)

29 *Publish’d according to Act Oct 7th 1756, by Darly & Edwards at the Acorn facing Hungerford Strand.*

[1756]

AN engraved portrait of Lord Holderness in profile to our right, as if in the act of speaking. Below these lines are engraved:—

“Britain you boast your Liberty,
Why then should you in thralldom bind,
Those friends who came to set you free,
Upon my word it is not Kind.”

This speech refers to the proceedings described in “The Kentish Out-Laws”, &c., No. 3403, and the mercenaries whom Lord Holderness, then Secretary of State for the Northern Department, had protected. “The new Secretary of State (Pitt) is to attack the other (Lord Holderness) on a famous letter of his sent to the Mayor of Maidstone, for releasing a Hanoverian soldier committed for theft.” See Horace Walpole’s “Letter” to Sir H. Mann, December 16, 1756.

This engraving is No. 29 in a volume of satires, entitled “A Political and Satyrical History of the Years 1756 and 1757”, &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate XXIX. This Caricatura was very active in our late Blunders, and

his great Eagerness for the *Italian Stage* might probably be one Reason why he made so trifling a Figure in Politicks".

For Lord Holderness, see "The Western Address", No. 3392; "A List of the Pedigrees of some Eminent Geese", &c., No. 3412; "Exit Unworthies", No. 3427; "The Way the Cat Jumps," No. 3516; and, as to his devotion to the "Italian Stage", see "The Idol", No. 3533.

See "The 2 H, H's", No. 3342.

$2\frac{5}{8} \times 3$ in.

3530. The PATRIOT of PATRIOTS. (No. 2.)

29

[1756]

THIS engraving is a copy, reversed, Lord Holderness looking to our left, from the design described with the same title and date, No. 3529. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{1}{4} \times 3$ in.

Brit. Mus. Library (Grenville), 16.370.

3531.

(Toe) the Author of a late Lett(ear) 2 the Merch(ants) of (London)
(No. 1.)

33 *Publish'd according to Act Nov^r 5th 1756 by Edwards & Darly facing Hungerford, Strand*

[1756]

THE words here below printed in brackets are represented in the original engraving by drawings of the objects named; a series of rebuses is thus formed:—

"Y let the Stricken (Deer) go Weep
Sir don't (bee) afraid of the (gallows) or (block)
Suppose (yew) Condemn'd (yew) (shoe)'d die like a (cock)
(Eye)f the Rab(bill) Indecent dare truth 2 pron(ounce)
Down with 'em at once by a 12(pen)(eye) B(ounce)
D'ye h(ear) my Good friends (awl) things are quite right
And (eye)f (yew)'ll (bee)(leaf) me 'tis nothing (butt) Spite
(Eye)ndecent & Dull Sirs 'gainst me & m(eye) (sun)
Which the (block)(head)l(eye) (dogs) Sirs, Insist on is fun
Run on (eye)n this (man) (ear) say the (fleet) was damn'd Sick
There was fogs & hard gales t(hat) (wood) damp e'en (owl)d Nick
(Butt) say (knot) a word of w(hat) was the Occasion
We'd (knot) (men) Enough to w(eye)th stand an Invasion
Don't (men)t(eye)on provisions nor Contract nor Bargain
(Eye)f (yew) know the (men)'s poi(sun)'d Cr(eye) out its (awl) (jar)gon
The Merch(ants) persuade w(hen) (yew)v'e hold of their (ears)
T(hat) they're much better of than if in privat(ears)
Say just what (yew) please if it (bee) in this Strain
Suppose t(hat) they sn(ear) and Cr(eye) Ah! Rogues in grain
No (mat)(ear) for that Sir suppose (ewer) (bee)rogu'd
Don't mind it at (awl) while the trouts or^a prorogu'd
Cast up (ewer) Accounts & so set (ewer) (house) right
And t(hen) like Achitophel bid us good Night
By way of a (post)script 1 thing (moor) let me say
(Yew) know w(hen) (yew) talk of the 20th of May
(Yew) say t(hat) m(ear) Wages & Vails are the Aim
Think a little on t(hat) Sir and t(hen) Blush for Shame".

May 20, 1756, was the day of the skirmish between Admirals Byng and La Galissonnière, see the entries in this Catalogue which bear this date.

This engraving is No. 33 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to this volume is the following letterpress, referring to this design:—

"Plate XXXIII. By a little Attention to the hieroglyphical Parts, the whole Meaning is unfolded."

See "The 2 H, H's", No. 3342.

$3 \times 4\frac{1}{8}$ in.

3532. (Toe) the Author of a late Lett(ear) 2 the Merch(ants) of
(London) (No. 2.)

33

[1756]

THIS engraving is a copy from the satire described with the same title and date, No. 3531; it may be distinguished from the original by the absence of a publication line. It was prepared to illustrate "England's Remembrancer," &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{8} \times 4\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3533.

THE IDOL. (No. 1.)

34 Publish'd according to Act Oct 6th. 1756 by Darly & Edwards at the
Acorn facing Hungerford in the Strand [1756]

THIS engraving represents a chamber where Madame Mingotti, the opera singer, stands on a book, which is marked "2000 Pr ANⁿ." The volume is placed on a table the legs of which are on three volumes of "DRY"(den), "SHAK"(speare), and "JOHN"(son). Mingotti addresses a party of English admirers, some of whom are standing, others kneeling before her; she is singing:—

"Ra Ru Ra Rot ye

My name is M—

If you worship me notti

You shall all go to potti."

A lady holds up a pug dog before the singer; and cries:—" 'Tis only y' Pug & you I Love"; a fat ecclesiastic, kneeling with joined hands, says:—"Unto thee—be Praise now & for Evermore." Lord Holdernesse, see "The Patriot of Patriots", No. 3529, kneeling with great humility, declares:—"I wish I was an Eunuch if I could but Sing so." Another gentleman, likewise enraptured, proposes:—"Tak call I have O Dear bewitching Creature"; Mr. Fox, and Lord Lyttelton kneel behind this speaker. A gentleman who is standing near, and wears the robes of a peer, says to his wife, who is at his side:—"We shall have but 12 songs for all this Money". He holds a paper marked "2,000 Sub." (scription). The lady replies from behind her fan:—"Well & Enough too for the paltry trifle."

Below the design these verses are engraved:—

"Behold with most Indignant Scorn the soft Enervate Tribe,
Their Country Selling for a Song How eager they Subscribe."

This engraving is No. 34 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to this volume is the following letterpress, referring to this design:—

"Plate XXXIV. The great Distress of our Country at the Time this Print was published, was of more Consequence than the Squalling of an *Italian* Singer. However she took some great People by the Ears, whose Likenesses in the Print are very obvious."

The reference here to "the Time this Print was published" seems conclusive that the satire now in question, even if it had been published before the "Explanation," did not appear with the same for the first time. An inference is that the print here in question is a copy from another, and previously issued satire; such was certainly the case with other satires of this series; on this point, see "The 2 H, H's", No. 3342.

Horace Walpole wrote to Mr. Bentley, Oct. 19, 1755:—"P.S. I believe I scarce ever mentioned to you last winter the follies of the Opera: the impertinences of a great singer were too old and too common a topic. I must mention them now, when they rise to any improvement in the character of national folly. The Mingotti, a noble figure, a great mistress of music, and a most incomparable actress, surpassed anything I ever saw for the extravagance of her humours. She never sung above one night in three, from a fever upon her temper; and would never act at all when Ricciaralli, the first man, was to be in dialogue with her. Her fevers grew so high, that the audience caught them, and hissed her more than once; she herself once turned and hissed again";—"Well, among the treaties which a secretary of state has negotiated this summer, he has contracted for a *succedaneum* to the Mingotti. In short, there is a woman hired to sing when the other shall be out of-humour!"—"Letters" of H. Walpole, 1857, vol. ii., pp. 476-7. The Secretary of State mentioned here was Lord Holderness, for whom in this Catalogue see "The Patriot of Patriots", No. 3529. Walpole described him as "Impressario Holderness", Letter to Sir H. Mann, June 18, 1751, edit. 1857, vol. ii., p. 258. He was devoted to the Opera, and, when in England, a manager of that theatre. For Mingotti, see "Byng Return'd", No. 3367.

See "The 2 H, H's", No. 3342.

$4\frac{5}{8} \times 2$ in.

3534. THE IDOL. (No. 2.)

34

[1756]

THIS engraving is a copy, reversed, from the satire described with the same title and date, No. 3533; the figure of the singer is on our left of the composition. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{8} \times 2\frac{5}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3535.

HIC NIGER EST—ACAPULCA (No. 1.)

38

[1756]

THIS engraved design represents Lord Anson, in the character of the Knave of Diamonds, holding an anchor in one hand, an allusion to his seamanship and his office as First Lord of the Admiralty. In the other hand, referring to his lord-

ship's habitual gambling, the figure holds up a die. The title indicates Anson's feat of capturing the great Acapulca galleon; see "The Stage Coach", No. 2882. For Anson, see "Byng's Ghost", No. 3570.

This engraving is No. 38 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XXXVIII. This Caricatura's Propensity to Gaming tells us at once how valuable he must be to a Shipwrecked State, and that he deserves, (like a drunken Pilot in a storm) to be thrown overboard, to make room for one of clearer Brains and more Integrity."

See "The 2 H, H's", No. 3342.

$2\frac{1}{2} \times 3\frac{1}{2}$ in.

3536. HIC NIGER EST ACAPULCA. (No. 2.)

"38"

[1756]

THIS engraving is a copy from the satire described with the same title and date, No. 3535; it may be distinguished from the original by the "diamond" being shaded. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$3\frac{1}{4} \times 3\frac{7}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3537.

"OPTIMUS." (No. 1.)

BRITONS BEHOLD THE BEST OF KINGS.

41 *To be had at the Acorn facing Hungerford Strand.*

[1756]

AN engraved portrait bust in profile, laureated, of George II. Below the design the following verses are engraved:—

"Beloved by the bravest of People,
Justly admired by all,
By his Enemies Dreaded,
May he live long and happy,
No Evil and Corrupt Ministers
Dare to approach his Sacred presence;
Let none but such as Imitate his Virtues
have any power.
Then shall Britannia be Blest for Ever."

This engraving is No. 41 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XLI. Is an Encomium undoubtedly deserved as his great Clemency to his subjects sufficiently evince. What a Pity it is then, that so good a master should have so many bad Servants about him as he had at the Time when this was published."

This reference to a previous publication of this satire, or its original—if it

is not original—may be considered with regard to a notice of this matter which will be found with “The Idol”, No. 3533.

The satire refers to the Newcastle Administration, which left office in November, and December, 1756. For the Duke of Newcastle, see “The Bawd of the Nation”, No. 3636; for the fall of his administration see many entries in this Catalogue dated from March, 1756, to the end of the year, and others dated 1756.

See “The 2 H, H’s”, No. 3342.

$1\frac{1}{2} \times 3\frac{1}{8}$ in.

3538. “OPTIMUS”. (No. 2.)

[1756]

THIS engraving is a copy, reversed, from the satire described with the same title and date, No. 3537; the king looks to our left. It was prepared to illustrate “England’s Remembrancer”, &c., see “The 2 H, H’s”, No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue.

$2\frac{5}{8} \times 4$ in.

Brit. Mus. Library (Grenville), 16.370.

3539.

Frontispiece to “The Robin-Hood Society: A Satire with Notes Variorum. By Peter Pounce, Esq.; London.”
“MDCCLVI.”

[1756]

AN engraving, showing a meeting-room of this club at night, and illuminated with candles; a member is speaking to the assembly; the chairman holds up his hammer, as if about to stop the orator; one of the company has a large pewter pot on his knees, another has fallen asleep; two dogs are at play in front.

“Richard Lewis”, who professed himself the author of this satirical poem, dedicated it to the Rev. Mr. Romaine, and described the society in question as an “Infidel Academy”, and (p. v.) the members as “a parcel of Taylors, Barbers Butchers and Shoemakers, who associate together in an illegal Manner to ridicule Religion, scoff at Morality, rail at the Ministry, and bid Defiance to all Things Sacred and Divine.” P. 19, note, informs us that the society met every Monday night in Butcher Row, at the sign of the “Robin Hood and Little John”; every speaker had five minutes allowed to him. The chairman was a baker. The verses, comprised in 108 pages, describe the mode of getting admission to the meetings, the leading orators, the proceedings, the arguments, and the manners which obtained in the place.

On the subject, see “Memoires of the last Ten Years of the Reign of George the Second”, 1822, vol. i., pp. 35-6, with reference to Sir H. Erskine:—“Of late he had turned his talent to rhetoric, and studied public speaking under the baker at the Oratorical Club in Essex-street, from whence he brought so fluent, so theatrical, so specious, so declamatory a stile and manner, as might have transported an age and audience not accustomed to the real eloquence and graces of Mr. Pitt.” See the same author’s “Letter” to the Earl of Hertford, Nov. 9, 1764; “The Life of Samuel Johnson”, with notes by J. W. Croker, p. 684; and “Notes and Queries”, Second Series, vol. v.

See the references given with “The Robin Hood”, No. 3260.

$3\frac{3}{8} \times 5\frac{3}{8}$ in.

Brit. Mus. Library, 11.632. d.

3540.

Poor Old England.

A Satire referring to the conducting of the War with France.

[1756]

THIS engraving gives a map of parts of "England", "Spain", and "France", with the sea from the north coast of Spain to the south coast of England. "Dover", "London", and "Bristol" are indicated in England; "Dunkirk", "Calais", "Haver", "Brest", "Paris", "Bordeaux" are in France; "San Sebastian", "Bilboa", "Ferrol", "Sanders", and "Coruna" are in Spain. Several fleets, or groups of ships appear. To those near Bristol a label refers with:—"Our Trade's ruin'd"; to those near Brest the label refers with:—"We'll get by & take y^e Ships out of y^e Downes". A fleet which sails past Brest is labelled:—"We'll defer our Invasion"; the ships in Ferrol or Santander are labelled:—"We have escapt y^e Hawk", thus referring to the Spanish vessels which had been exposed to capture by Admiral Hawke.

Below this design these lines are engraved:—

"Our Fleets fourthwith to America may Sail¹
Since there as well as here y^e French prevail
That they who late, had France wth ease o'erthroned
May now have much adue to save their own".

For Admiral Hawke, see "The English Hawke," No. 3690.

This print, which appears to belong to a book or a series of designs, strongly resembles "Poor New England", No. 3541, and "Late Action," &c., No. 3355.

$3\frac{1}{4} \times 1\frac{7}{8}$ in.

3541.

Poor New England.

A Satire referring to the conducting of the War with France.

[1756]

THIS engraving gives a map of Central America, with the "Western Ocean", including, on the north mainland:—"Ohio", "New York", "Maryland", "Virginia", "Charles Town", "Florida", "Louis", and "Missipe"; on the isthmus, "New Spain", "Chagre", "Porto Bello," and, on the south mainland:—"Terra Firma". Of the islands, "Bermuda", "Cuba", "Hispaniola," "Rica", and "Port Royal" are indicated. The English fleet appears on the coast of the North American Provinces, with a label inscribed:—"Not Force enough". "Poor Jamaica" refers to the perilous condition of that island. The French ships approaching Jamaica are accompanied by a label inscribed:—"We'll have it as well as Minorca."

Below the design the following verses are engraved:—

"Our Course to stop, and pow'r reduce
They'l let y^e Tolane Squadron loose
And tho y^e Merchants are in Heart
In Europe they will surely smart".

For references to the capture of Minorca, see entries in this Catalogue dated May 20, and 22, 1756.

This print, which appears to have belonged to a book, or a series of designs, strongly resembles "Poor Old England," No. 3540, and "Late Action," &c., No. 3355.

$3\frac{1}{2} \times 1\frac{7}{8}$ in.

¹ See "Late Action," &c., No. 3355.

3542.

The Fox Unkennel'd.

Publish'd according to Act by Edwards & Darly Oct 22, 1756, at the Acorn facing Hungerford Strand [1756]

THIS engraving shows a fox, Mr. H. Fox, afterwards Lord Holland, running away from (Ho) "lland House", a kennel on our left in front; he has dropped a goose stuffed with money, and says:—"I wish I had not stuff'd this Goose so full". He is pursued by two men and a woman; one of the former, flourishing his stick, laments:—"My poor Goose, no more Golden Eggs for me".

Below the design is engraved a fable, comprising rebuses, the sound of the names of certain objects being represented by those objects, as printed here below between brackets:—

"A.D. 1756

*A Certain (Fox) had Stole a (goose),
(Butt) forc'd (toe) t(urn) the Waddl(ear) loose;
Yet (awl) the Coun(tree) (pea)ple ran,
Swea(ring) they'd kill him Ever(eye) (Man).
Zounds cr(eye)d the Felon w(hat) d'ye mean,
The (goose) (Eye) took you've got again;
T(hen) give me (leaf) 2 rest in quiet,
(Eye) favour U (toe) Quit such D(eye)et.
Faith Says a Coun(tree) Bumkin by,
T(hat)s Right (butt) pray good M^r Sly,
W(hen)ce comes the Rea(sun) t(hat) a Thief;
(Shoe)'d by refunding f(eye)nd rel(eye)ef.*

Mor(awl).

*A States(man) tardy in h(eye)s trust,
Flings up his (plai)ce and says he's just;
(Butt) () (eye) (men)ts to have other thoughts,
And yet may Search (eye)n(toe) his f(awl)ts."*

Mr. Fox, previous to quitting the Newcastle Administration, in October, 1756, repeatedly expressed his intention to resign his offices.

This print appears to have belonged to a series of political satires, similar to those of "A Political and Satyrical History of the Years 1756—60". See "The Pillars of the State", No. 3371, and "The 2 H, H's", No. 3342.

For Mr. Fox, see "The French King in a Sweat," No. 3691.

$2\frac{3}{4} \times 1\frac{1}{8}$ in.

3543.

England Made Odious, Or the French Dressers. (No. 1.)

3 *To be had at the Acorn facing Hungerford Strand*

[1756]

THIS engraving represents the interior of a room where England, or Britannia, as a buxom young woman, appears in a tight Gallic costume comprising a large petticoat embroidered with *fleurs-de-lis*, and a close jacket laced across her bosom; the bearings on her shield are half *England*, half *France*. She appears unable to move her arms, and says, turning to the Duke of Newcastle, who is shown as an old fishwoman standing on Britannia's left:—"Let me have my Own Cloaths. I cannot stir my Arms in these? besides every Body Laughs at me." The Duke, whose petticoat is decorated with *fleurs-de-lis*, and at whose side is a tub for pickling salmon, ad-

monishes Britannia, with one hand upraised, thus :—" *Hussy be quiet you have no need to Stir your Arms, why sure ? what's here to Do ?*" The Duke is very often represented as a fishwife ; see "The Old Woman", No. 3497.

Mr. Fox, afterwards Lord Holland, as a fox, wearing a coat and vest, holding a *fleur-de-lis* in his hand, approaches Britannia, and says :—" *Here Madam Stick this in your Bosom next your Heart*". In the background hang two pictures, respectively of an axe and a halter, implements intended for punishing the duke, and Mr. Fox.

Below the design the following verses are engraved :—

" And Shall the Substitutes of power,
Our Genius thus bedeck,
Let them Remember there's an Hour,
Of Quittance, then ware neck."

This is No. 3 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design :—

"The true antigallican Spirit which ought to reign in every *British Heart*, will easily see through the Intentions of this Print, and to whom we have been most obliged for that infatuated Regard which has been fixed to every Thing *French*."

For Mr. Fox, see "The French King in a Sweat", No. 3691 ; for the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850.

See "The 2 H, H's", No. 3342.

$3\frac{7}{8} \times 2\frac{1}{4}$ in.

3544. England Made Odious Or the French Dressers. (No. 2.)

3

[1756]

THIS engraving is a copy, reversed, from the design described with the same title and date, No. 3543. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342 ; it is one of a series of copies from satires described in that entry in this Catalogue.

$4\frac{1}{4} \times 2\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 16.370.

3545.

The Eaters

Ho. Garth fe.

[1756]

AN engraving showing the Duke of Newcastle, Duke of Cumberland, and Lord Anson, having before them bread, which is inscribed :—" *Every thing's Taxed*", a dish of "A Covey of Partridges", and a plate inscribed "Supe all Ruin". They are seated at a table, and eating taxed articles with an "Eating" spoon, marked "Plate Act"; the candles are marked, "Tax", "Tax", "Tax", a window is marked, "They have Eat me up the Window Lights & all". Among other articles on the table are a tankard marked :—" *They'll Eat me up Presently*"; a wheel, inscribed "Broad Wheels"; Admiral Byng's letter to the Admiralty, inscribed :—" *I have the pleasure to inf—y^r Lordship*". Over it lies a scroll, inscribed, "Back your Sail for G—d sake, a Shot may hit y^r Ship", lies on the table.

Byng, standing at the table, cries :—" *Try me, if you don't quit me, I'll hang you all.*" At the other side Mr. Fox grinds an organ, which is decorated with a fox,

and inscribed:—"The Cubbard shall be open'd", he cries:—"These are the Eaters walk into Fox's Booth". Near him stands a boy officer with a letter:—"You are order'd to y^r Regim^t". Behind is Mr. Pitt holding a label inscribed:—

"You Eaters that are in, And all you Eaters that are out,
Shake your Noddles a little a little, & turn y^r selves about."

He comforts himself by saying:—"Well, my Bro^s 1000 a Year will keep me from Starving". Lord Lyttelton addresses him thus:—"Broth^r P—t they laugh at us, we can't Eat". Near them are Earl Temple, Mr. George Grenville, and others. Lord Temple says:—"Am not I an Earl, have not I 3 Brothers¹ and P—t"? Mr. George Grenville says:—"I'm Mem^r for Buckingham"; another person says:—"So am I". A gentleman in the distance, near the last-named speaker, says:—"My Statue's set up". On the other side of the design are three gentlemen, who look at the feasters; one of these, a parson, declares:—"These are better Trenchermen than I they'l Eat all my Tyths up"; his neighbour remarks:—"By G—d they'l Eat us all up". Below is written:—"Foreign Mercenaries a Safer Garde to us than a National Militia"—

"For they spend as much in two hours stay
As will keep a Troop of Horse a Day".

These verses are engraved below:—

"Window, Wheels, House & Churches,
Where to them as Geese & Turkeys,
They Eat all, & left none behind,
But some Stones dear Jack,
Which they could not Crack,
Which on the Hills you'll find."

Lord Temple gave Mr. Pitt £1000 a year in November, 1755, when he was removed from the Paymastership of the Army.

Admiral Byng's alleged assertion that he would hang the ministers was founded on the belief entertained by many that the latter were blameworthy for neglecting preparations in defence of Minorca, and that Byng was made a scapegoat to cover their misdeeds. In his letter Byng used impolitic expressions in finding fault with the state in which he found everything at his post. His letter was said to have amounted to an impeachment of the ministry for having delayed the expedition, sent ships unfit for the service, and neglecting the magazines and wharves at Gibraltar.

For the Duke of Newcastle, see "The Noble Game of Bob Cherry", No. 2850; for the Duke of Cumberland, see "Dinah relates her distresses", No. 3646; for Lord Anson, see "Byng's Ghost", No. 3570; for Byng, see "Adm^l. Byng's last Chance", No. 3569; for Mr. Fox, and Mr. Pitt, see "The French King in a Sweat," No. 3691.

For Lord (Sir George, formerly Mr.) Lyttelton, see "The Motion", No. 2478; "The Motion", No. 2479; "The Acquital", No. 2486; "The Political Libertines", No. 2490; "The Promotion", No. 2535; "The Claims of the Broad Bottom," No. 2579; "A Political Battle Royal", No. 2581; "Magna est Veritas", No. 3390; "The Western Address", No. 3392; "A List of the Pedigrees", &c., No. 3412; "The Rostrum", No. 3424; "Exit Unworthies", &c., No. 3427; "The Bankrupts", No. 3429; "The Mirrour", No. 3487; "A Court Conversation", No. 3492; "Cassius", No. 3513; "The Way the Cat Jumps", No. 3516; "The Advocate", No. 3527.

For Lord Temple, see "The Treaty", &c., No. 3608. For Mr. George Grenville,

¹ The "3 Brothers" were the Grenvilles, see "The Claims of the Broad Bottom", No. 2579.

see "The Claims of the Broad Bottom", No. 2579; "Next Sculls at the Adm—ty", No. 2614; "A List of the Pedigrees of some Eminent Turkies", No. 3414; "Exit Unworthies", No. 3427. For popular objections to the employment of foreign mercenaries, see "The 2 H, H's", No. 3342; "Forty-six", &c., No. 3477; "A Nurse for the Hess—ns", No. 3478; "A Court Conversation", No. 3492; "The Way the Cat Jumps", No. 3516.

$11\frac{1}{8} \times 6\frac{3}{8}$ in.

3546.

The COMPARISON *FRENCH FOLLY* opposed to BRITISH WISDOM

June, sc. J. June Sculpt.

[1756]

AN engraving in two divisions; in that on our left a French officer, "1," with a closed letter in his hand and his finger on his lips, walks away from another, "2," who asks for news from him.

In the division on our right an English naval officer, "3," is in conversation with a nobleman, "4," and his lady, "5." The scene is the entrance to the Admiralty Building, Westminster. The editor of the "*Public Advertiser*", "6", a lean, shabby man, listens to and records the conversation, by writing on a paper which lies before him over a post in the street:—"We can assure the Public from undoubted Authority That Commodore Blaball with a Squadron of 5 ships of y^e line 2 Frigates & 2 Bomb Ketches is going upon an Expedition which requires the greatest Secresy and utmost dispatch—and we have likewise y^e Pleasure to inform the Public from the same Authority that this Expedition is desig^d against y^e Island of ——— where y^e Enemy are at present in want of everything."

Engraved beneath the design is the explanation:—" (1) Monsieur l^a Marquis de la Tace having received his Orders for executing an important Expedition is accosted by his Friend (2) Brigadier Bastion an old Officer in the French Army, who from his Friendship for the Commander and firm attachment to his Master's Interest may be supposed to be no very improper Person to be entrusted with this trifling part (as some would call it) of the Secrets of y^e Grand Monarque, but receives nothing more from the Marquis than a Salute *en passant*, and an apology for his behaviour by laying his finger upon his lips and drawing back that hand which holds his Orders, with which the other is obliged to be satisfied. How absurd, how unpolite must this appear when opposed to the genteel communicative behaviour of (3) Commodore Blaball, who makes no scruple of disclosing to (4) Lord Viscount Gamewell and (5) Miss Tattle, a *fille de Joie* of his Lordship's, the reason of his attendance at the A——y, and the important business he is going to execute, all which is very carefully taken down by the (6) dilligent Newsmonger to be inserted verbatim in the "*Public Advertiser*," as the freshest intelligence from the B——h C——n—l Months before it is put into Execution. Oh! the wonderful construction of Political heads in G—— B—— but comparisons are odious."

"The Lord Viscount Gamewell" carries a very big and long stick, a small sapling, such as occasionally appears in the hands of footmen, and persons of that character, as represented at this period; the stick rises from the ground nearly to his lordship's eyes.

This design does not allude to a particular event, but is a general satire on the want of caution and defect of secrecy which are often alleged to characterize British political counsels.

1. $6\frac{1}{4} \times 8$ in.

2. $6\frac{3}{8} \times 8$ in.

3547.

THE ENGLISH LION DISMEMBERED Or the Voice of the Public for an enquiry into the loss of Minorca—with Ad^l: B—g's plea before his Examiners.

Publish'd according to Act of Parliament Sold by the Printsellers of London & Westminster. [1756]

An engraving. A lion appears in the front, his paws are inscribed:—"Nova Scotia", "Oswego", "Oswego", and "Minorca", the last has been cut off, and the name of the third foot partly burnished out. Behind are two Frenchmen; one with his sword points to the lion's legs, and says:—"Par de Politick, ou de force, me must obtain dis Limb." His companion says:—"And de oter Limbs too. When Nova Scotia be ours, den New York and all de Continent beware."

On the other side, the Lord Mayor of London and the aldermen meet two courtiers. The Lord Mayor says:—"I am deputed to enquire how this Limb came to be cut off"; the Aldermen say:—"Our Constituents loudly insist to know where the blame lies." An Alderman avers:—"Minorca is lost & our American Colonies in danger." The first Courtier declares:—"The Amputation cou'd not be avoided, the Patients case being mistook at a Consultation of Political Physicians." The second Courtier states:—"It was owing to an error in the Prescription. On the faith of a Courtier, we have a Catholicon will set all right again & if your throats were cut, it will restore you." Behind, are some Hanoverian soldiers, and countrymen armed with forks, rakes, flails, &c. The first Hanoverian cries:—"Fear not! if your blood was let out of your Veins, we'll transfuse ours in its room, Then you'll be sprightly." The second Hanoverian declares:—"We have left our Country and are come hundreds of Miles to keep you from fainting." The first Countryman states:—"We want none of your blood, Was it not for Hares & Partridges we could defend ourselves." The second Countryman cries:—"Our enemies have Guns, Our Arms are only Rakes and Flails. The Gentry are more concern'd to preserve the Game then their Country." The third Countryman exclaims:—"W—s and Cards, Hunting & Horse-racing are more their concern then Commerce or Glory." In front a French Cock tramples on, and tears the British flag, while it threatens:—"Ill tear you to pieces for Clouts to Scare Crows." At one side is Admiral Byng, fettered, before a council, and pointing to a plan of the battle of May 20, 1756, between his own fleet and that commanded by Admiral La Gallissonnière; under it is:—

"B . . g's Plea."

"With thirteen Ships to twelve says B—g
It were a shame to meet 'em
And then with twelve to twelve a thing
Impossible to beat em
When more to many less a few
And even still not right
Arithmetic will plainly shew
Twere wrong in B—g to fight."

At this time, 1756, there were eager discussions about the limits of Nova Scotia; the French were making preparations to drive the English out of America, and, in July, they succeeded in making themselves masters of Oswego; the news of which event arrived in England in October. Minorca was taken June 29.

August 20. An address was presented to the king by the Lord Mayor and Corporation of London, requesting an inquiry into the causes of the loss of Minorca, imputing great blame to the ministers, lamenting "the want of a constitutional and well regulated militia, the most natural and certain defence, under Divine Providence,

against all invaders whatever," and expressing "apprehensions for the great danger of our possessions in America." The City of London likewise gave instructions to its representatives to "exert their utmost ability towards procuring a strict and impartial Parliamentary enquiry into the causes of these national calamities," to press the "establishment of a militia," and to "oppose the continuance of any foreign troops within the kingdom."

On May 20, the English had thirteen ships, the French twelve; Byng withdrew one vessel from his line of battle.

For Byng, see "Adm^l. Byng's last Chance", No. 3569. For the French operations in America, see "Foreign Trade and Domestic compared", No. 3274; "The American Moose-Deer", No. 3280; "The Grand Monarque", No. 3284; "Britain's Rights maintained", No. 3331; "British resentment", No. 3332; "Half-War", No. 3335. For the Hessian mercenaries, see "The 2 H, H's", No. 3342; "Forty-Six", No. 3477; "A Nurse for the Hess—ns", No. 3478; "A Court Conversation", No. 3492.

$13\frac{1}{4} \times 8\frac{1}{8}$ in.

3548.

A View of the Assassination of the Lady of John Bull Esq^r Who was barbarously Butcher'd Anno 1756 & 57 &c.

[1756]

AN etching of the sea-shore, where the corpse of Britannia is lying on the ground; near it is written:—"Hic jacet!—nulla Spe Resurgendi". Parties of Frenchmen are cutting off and carrying away her limbs, and exulting thus:—"We shall humble her & spoil her Beauty", "You may Cut & hack away theres no M—s", "We shall soon have Another of her principal Members". In front is the British Lion asleep, to this the inscription:—"Brutus thou Sleep'st" refers.

A bull-headed man, a sheep-headed man, and two other men are quarrelling and fighting; to them the motto refers:—"A House divided against it self can never stand." Beneath them are engraved the lines:—

*"The J—ge shall Job, the B—p bite the Town
And mighty D—kes pack cards for half a Crown
See Britons sunk in Luxury's soft Charms
And France revengd on Anns & Edwards Arms
a prophecy of Mr Popes".*

In the distance the British fleet lies inactive, with rigging covered by cobwebs; "flat Bottom boats" are conveying troops from "Dunkirk" to England.

Below the design is engraved:—"Conspectâ Julii Cæsaris Imagine, 23 Vulneribus Confossa, maximè Incitavit Populum ad ejus Mortem ulciscendam.—Heraclitus."

It was said that while the English ministers were quarrelling and intriguing against each other, and neglecting the security of England and her dependencies, France deprived her of Minorea, and threatened her American colonies.

$11\frac{7}{8} \times 8\frac{1}{2}$ in.

3549.

A General bestriding a Lion.

[1756?]

THIS etching is one of a number of copies from prints, as described under "The Devel of a Medley", No. 3644, and shows a general officer, a peer, possibly Lord Blakeney, booted and spurred, holding a riding-whip, and mounted on the back of a lion, which kicks up its hind legs while grasping a *fleur-de-lis* in its mouth.

This figure has been adapted from a portion of the print described as "A Political Race", No. 2441, where, instead of the *fleur-de-lis* in his mouth, the lion holds the tail of the French Fox, as represented in "The Pope, or a Cardinal minister", No. 3550.

$2\frac{1}{4} \times 3\frac{1}{2}$ in.

3550.

The Pope, or a Cardinal minister, overthrown. (?)

[1756?]

THIS etching is one of a number of copies from prints, as described under "The Devel of a Medley", see No. 3644, it shows an ecclesiastic, who has been riding a fox, overthrown, lying on his back on the ground, and grasping a whip, while the fox runs from between his legs. Behind, stands a gentleman whose action expresses astonishment at the catastrophe which has taken place.

The figures have been adapted and reversed from portions of "A Political Race", No. 2441. The figure standing behind is that which represents "Trade"; the fallen ecclesiastic is Cardinal Fleury.

$2\frac{3}{8} \times 3\frac{1}{2}$ in.

3551.

A Satire unexplained. A.

[1756?]

THIS etching comprises figures of a man overthrown from the back of a wolf, and of another man, who, standing behind, holding a purse, is looking up with both hands raised. The figures have been reversed and adapted from "A Political Race", No. 2441, where the prostrate rider represents the Duke of Orleans. The other figure is in the foreground, bareheaded, and holding the stirrup of a young king, who is in the saddle. See "A young King mounted on horseback", No. 3555.

$2\frac{3}{8} \times 3\frac{1}{2}$ in.

3552.

A Satire unexplained. B.

[1756?]

THIS etching comprises the figure of a man riding rapidly on a stag, spurring the animal to a gallop and using a long whip. The figure has been reversed and adapted from a representation of the "Swede" in "A Political Race", No. 2441; see "A young King mounted on horseback", No. 3555.

$2\frac{1}{2} \times 3\frac{1}{2}$ in.

3553.

A Satire unexplained. C.

[1756?]

IN this etching, which seems to be one of a series of satires, an emperor appears flying in the air on the back of an eagle, which has for a bridle a *fleur-de-lis*. The emperor bestrides the bird's back, and, while holding a whip, is urging it forward. It is probable the Emperor of Germany is thus represented during one of the periods when he was in alliance with France. Below, a man is flogging a bear to a rapid pace; he is riding on its back.

This print evidently belongs to a series of prints comprising "The Devel of a Medley", No. 3644, which see for further references.

The figures were taken and reversed from portions of the design of "A Political Race", No. 2441; the latter figure is the Russian mounted on his bear.

$2\frac{1}{4} \times 3\frac{1}{2}$ in.

III. P. 2.

4 C

3554.

A Satire unexplained. D.

[1756 ?]

THIS is an etching, comprising the figure of the Dutchman smoking while mounted on an ass, as described in "A Political Race", No. 2441; it belongs to the category which comprises "A Satire unexplained, A.", No. 3551, which see.

$2\frac{1}{4} \times 3\frac{1}{8}$ in.

3555.

A young King mounted on horseback.

[1756 ?]

THIS design represents a young king on horseback, in the act of slipping from or getting into the saddle. It has been reversed and adapted from a figure in the foreground of "A Political Race", No. 2441, and is comprised on the same sheet of paper with "A Satire unexplained, A.", No. 3551; the same, "B", No. 3552; "Liberty", No. 3556; "Now Turkey", No. 3411; "Now Goose", No. 3410.

$2\frac{1}{2} \times 3\frac{1}{8}$ in.

3556.

"LIBERTY".

[1756 ?]

THIS engraving gives the figure of a young man sitting on a horse, without a bridle or saddle. It was adapted and reversed from a figure similarly entitled in "A Political Race", No. 2441. See "A young King mounted on horseback", No. 3555.

$2\frac{3}{8} \times 3\frac{1}{2}$ in.

3557.

THE POLITICAL CLYSTER

[By Hogarth.]

'*Nathanai Tfwis* [Jonathan Swift] *Dr—O, Gearth sculp. Publish'd according to Act of Parliament Jan 1st 1757.* [January 1, 1757]

THIS engraving shows the second state of the plate of which the first state is described as "The Punishment inflicted on Lemuel Gulliver", &c., No. 1797. It represents the courtyard of a ruined palace, on our left of which a pair of human posteriors are exposed; the rest of the figure is hidden by a curtain, and a tattered garment of the person. A considerable number of pigmies, or Lilliputians, are working an enormous clyster-pipe which is applied to the posteriors. The upper end of the implement is supported from above by a pigmy, who, leaning from a window, sustains it by a rope. Three pigmies support the cylinder from beneath; one of them stands on a stone; the other two form a group, in which one is borne on the shoulders of his companion, so that he may reach the instrument as it slants upwards. The piston is worked by several pigmies, under the superintendence of one of their kind—a dignitary, who, carried in a bucket which two persons bear on their shoulders, as a palanquin is borne, inspects the operation. An elderly pigmy, perched on the hat of the exposed person, steadies the cylinder with his crutch, which is placed below the lower end of the machine. A pigmy is making water on the hat. A ladder is reared against one of the posteriors, so that the machine is employed under the instructions of a pigmy sage (?), and safely directed by a labourer. A pigmy recovers an infant from a flat bowl, into which

it had fallen; two females lament this catastrophe. A man, who stands on a staircase of the ruined palace, inspects the labourers. A mouse has run away with a pigmy baby, and carried it to the top of a broken wall, over an archway; the animal is pursued by a soldier and two other persons, one of the latter pulls at the mouse's tail, in order to detain it and rescue the infant. Looking under the arch we see a garden, on a platform of which a *term* of Silenus is reared; at the foot of the *term* are worshippers, who kneel; offerings stand near.

Below the title the following inscription is engraved:—

"Nil Mrrg, Cht Nf. ndw Lps ceple &c. &c. shd b. Prgd. See Gulliver's Speech to the Hon^{ble}. House of Vulgaria in Lilliput."

The inscription reads thus, in full:—

Null Marriage (Lord Hardwicke), Chateaufneuf (*i.e.*, the Duke of Newcastle), Andrew Lapis (*i.e.*, Mr. Andrew Stone), Acapulco (Lord Anson), should be purged.

It is stated that the later and "unmeaning title" of this print was given to it by Mr. Sayer, while it was in his possession; see "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens, vol. ii., 1810, p. 200, note.

For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636. For Lord Hardwicke, see "Byng's Ghost", No. 3570, and "Null Marriage", No. 3522. For Mr. Stone, see "The Grinders", No. 3593. For Lord Anson, see "Byng's Ghost", No. 3570.

$12\frac{1}{4} \times 7\frac{1}{2}$ in.

3558.

The 3 Damiens. (No. 1.)

60 *Publish'd according to Act March 4, 1757, to be had at the Acorn facing Hungerford* [January, 1757]

THIS engraving is in four parts, three compartments above an inscription. The compartment on our left contains a figure of a Vulture, with the head of the Earl of Hardwicke, saying "*no Riches no Salvation*"; coins lie at the bird's feet, and a rank of sacks of money is in the distance. For Lord Hardwicke, see "Byng's Ghost", No. 3570. The second compartment contains the figure of an ape, with a fish's fin down its back, having the head of the Duke of Newcastle, holding in one hand a die, and in the other a playing-card; the ape says, "*Therefore I'll Hazard all*"; a ship is in the distance; the fin was probably introduced with reference to Newcastle as famous for fish, and as the Duke was often represented as a fishwoman. For the Duke, see "The Bawd of the Nation", No. 3636. The third division contains the figure of a fox, for Mr. Fox, holding a bag of money in one hand, a coin in the other; and saying, "*I have sav'd therefore shall be Sav'd*". For Mr. Fox, see "The French King in a Sweat", No. 3691.

The reference of the title of this satire is to "Damiens", or to the alleged fact that the three ministers were regicides. Robert François Damien, a doll painter, attacked the French king as he was leaving Versailles, January 6, 1757. See the history of the circumstances in "The Gentleman's Magazine", 1757, pp. 87-8, &c.

Below the design is engraved the following:—

"The Vulture, Fox, and Ape can do,
More Wickedness than Damien knew,
Destroy by Av'rice Guile & Treason,
All Justice, Virtue, Right and Reason;
Damien hadst known the Arts of these,
No rash Attempt had lost thy Ease,
Nor Knife, nor Poison, wouldst thou need,
Louis by Surer means wou'd Bleed."

This engraving is No. 60 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to this volume is the following letterpress, referring to this design:—

"Plate LX. There could not be an Epithet more suitable to the Dispositions and Occupations of the Gentlemen here aimed at, than what we made use of in the Title and Lines, which are full of Truth, and discover a great Antipathy of such Monsters. But are full of Regard for the sacred Person of a King".

See "The 2 H, H's", No. 3342.

$2\frac{3}{4} \times 1\frac{5}{8}$ in.

3559. *The 3 Damiens.* (No. 2.)

60

[January, 1757]

THIS engraving is a copy from the satire described with the same title and date, No. 3558. It may be distinguished from the original by the absence of a publication line. It was prepared to illustrate "England's Remembrancer", see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue; it is No. 60 in this series.

$2\frac{3}{4} \times 1\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 16.370.

3560.

THE BRITISH FLAG INSULTED, A SATYRICAL SONG,

By a Fore mast man, on Board the Antigallican Private Ship of War.

Pub^d Accord^d to Act 1757 pr 6^d To be had of T. Ewart, Printseller, at the Bee-hive near St. Martin's Lane in the Strand, and at the Print-shops in London and Westminster. (Price 6d.) [March 2, 1757]

As a head-piece to this broadside is an engraving of a sailor with the song in his hand, and calling "*All hands aloft to hear a — Song that will make your hearts ake.*" On the ground lies a broken anchor, said to be "*Spent in Cales Harbour*". In the background, the castle of "*Ferrol Dist 3 Leagues*" from where the ships "*Antigallican*" and "*Duc de Penthièvre*" are fighting.

Below the design the following verses occur in letterpress:—

I.

"Must *Britons* be dup'd, by both *France* and *Spain*?
Must *they* be deny'd Justice, and call out in vain?
Must they hazard their Fortunes, their Limbs, and their Eyes,
In serving *Old England*,—And then lose their Prize?

Derry, &c.

II.

Must *Spain* by its Perjury—Friendship pretend,
And boast that to *Britain* she is a good Friend?
Shall *D—y*, that *Jonathun Wild*, at his Heart,
Get his Lies all believ'd—and not meet his Desert?

III.

Shall the King grant his Warrant, his Foes to destroy,
And that we may take 'em, sink, burn and destroy?
And shall *Spain*, while she's neutral, our good Prizes seize,
When, by *Jove*, we could drive 'em quite off from the Seas?

IV.

Are not I, *Tom*, and you, true *Englishmen* bred?
 And so is *Jack Larboard*, and *Starboard*, and *Ned*:
 I wish our King's Ministry fill'd with such Fellows,
 And those that were not so, we wou'd hang on the Gallows.

V.

Good God? were Things so, then Old *England* wou'd be,
 More respected at Home, and more dreaded at Sea:
 No Insults they'd offer, no Prizes detain;
 But admit us the Sov'reigns of all the whole Main.

VI.

But, ah! my good Friends, this we cannot expect,
 Unless more were *shot* for their wilful Neglect;
 For 'till such are punish'd for latent Crimes,
 We must never expect to see better Times.

VII.

"It has been whisper'd to me, that King *George* has been told,
 Don *Azler*, that Scoundrel, for Lucre of Gold
 At *Corunna* and *Cales* each poor Wretch did prepare,
 And told them each Tittle, which they were to swear.

VIII.

I believe so myself, What believe you Friend, *Ned*?
 I believe it is Fact: May the L—d strike him dead,
 And may all dirty Villains, who impose on our King,
 Whom Honour can't tye, be all ty'd in a String."

The "Antigallican" privateer took the "Duc de Penthièvre," a French ship of superior force, and with a valuable cargo; a dispute arose whether the action occurred so near the Spanish coast that the prize was under the protection of the neutral power. The Spanish authorities were loudly charged with being influenced by bribery from the insurers. Don "Azler" was the governor of Cadiz. See "The British Flag insulted", &c., No. 3561.

$4\frac{3}{4} \times 2\frac{7}{8}$ in.

3561.

The British Flag insulted and its Treaties Violated in the Case of the Antigallican and her Prize.

C. Edwards Inv^t Pub^d According to the Act Sept. 20. 1757 To be had at the Golden Acorn Opposite Hungerford Market in the Strand Price 6^d.

[March 2, 1757]

AN engraving in six divisions. "1", "*The Taking the Prize*", gives a view of the coast at Corunna, including the sea, the cliffs, the Iron Tower, "9", on an isolated rock, the "Antigallican" privateer, "8", and her captive the "Duc de Penthièvre", "7". The capture is described as having taken place—"Iron Tower 3 Leagues Dist. & upwards". On one headland is "*Ferrol*", on the other "*Corunna*", "11". Many persons are standing on the respective headlands; on the former one man exclaims, "*By g—d she's struck & fairly taken*". Another man, who has been looking through a telescope at the combat, says to his neighbour, "*Oh! She's fairly taken & and gone for ever*"; the other replies, "*Ay She's gone & nothing but Gold, Interest & Perjury can Recover her*." On the headland of Corunna a crowd, "11", is assembled; one person exclaims, "*Oh! jèsu Maria! that a Cock boat*

should take so large a Ship"; a man wishes, "Oh that they were two Leagues nearer"; a third member of the crowd says, "O Cowardly french men." Part of the way down the cliff on this side is a fort, "Corunna", where two men stand, one of whom says to the other, "Governor what signifies loading your Guns they are not within ten gun shot of us"; the governor says, "no Matter for that if we can get anything by it we can easily swear them to be within One".

Below are the "REFERENCES", of which the following are concerned with "Page 1", i.e., "1", as above:—"7 the Antigallican 8 the Prize just Struck 9 the Iron Tower 10 the Spectators 11 the Gov. & Consul of ferrol."

The second design is marked:—"2". A party of merchants, British and foreign, who have insured the property on board the "Duc de Penthièvre," are chuckling at the venality of the governor and consul of Corunna, and of the authorities at Cadiz, where Captain Foster, of the "Antigallican" had taken his prize; the merchants are expecting that these officials would not allow Captain Foster to claim the ship, having taken it within gunshot of a neutral coast. "1", an old man, says, "make me one present I Play with my master & can persuade him to do what I Please for money"; this figure is probably meant for an agent to the Governor of Ferrol. "2", a gentleman who has a very energetic mode of expressing himself, cries, "Monsieurs I am well Acquainted with — & his Secretary they must be bribed as well as the Governr of Corunna they are both very poor & will do anything for money." "3" exclaims, "Oh! Damn the Antigallican I shall lose A Child's Fortune." "4" says, "I my son & friends have insured 200,000,£ upon Le Penthièvre." "5", an Irishman, cries, "Arrah by Jasus the Duke de Penthièvre is taken & we are all Ruined." "6", an old man who walks with a crutch stick, advises, "Make yourselves Easy, I am Adv^d she is arriv'd at Cadiz and Don Azler, & the Marquis de Croix, his brother Governor, love money too & by timely & proper Application we can prevent Captain Foster's making it a prize." On the ground lie two scrolls, one of which, a contract's insurance, is inscribed, "To all who — these presents the said Ship — so — as the — Cape —"; the other scroll bears, "Whereas the Duke de Penthièvre was from the East India all hoping —".

The "REFERENCES" below this design, or "Page 2", i.e., "2", connected with it, are "1 2 3 4 5 6 Insurers of French property".

The third design is marked:—"3". Two Spanish vessels of war are compelling Captain Foster to abandon his prize in "Cadiz Harbour", March 2, 1757. The Devil, on a high building, promises to procure absolution for all witnesses who will swear what is dictated to them. "h" and "I" are the Spanish ships firing into "g", the "Antigallican's" prize. "o" stands on the quarter-deck of "g", which is marked "50 Yards" from either of her antagonists. The French flag is suspended below the Union Jack on board the prize. In the mid-distance is a Spanish fort, on the summit of which, with two men, is "m", a Devil, who cries, "my name is Belphegor a most Reverend father I will give absolution to all your witnesses & prompt 'em if they should be out." "l", the French Consul, standing in the middle of this group, cries, "I can procure Absolution so the Evidences shall swear to whatever you shall Dictate to them". The third figure here is "h", the Governor of Cadiz, who says, "Fire high for if she should Sink, I & my Brother Governor will lose £10,000 Apiece".

Above, the "References" to this "Page 3", i.e., "3", are, "g the Antigallican's Prize h the 64 Gun Spanish Ship I that of 36 Guns k the Governor of Cadiz l the french Consul m the Devil n Cadiz o Capt. Foster with his Sword Drawn."

The fourth is marked:—"4". The British consul at "Cadiz" appears to be protesting against the imprisonment of Captain Foster and his crew. The scene is an open space in the city where "g" meets "h"; the former says, "this is too Cruel Sure"; the latter declares, "the British King will never put up with this Insult". In the centre of the place "a", Captain Foster, and "b", the English

Consul, are encountered by "c", an officer, who is attended by "d", a body of soldiers. "c" says, "*By the Governor's Order you are my Prisoner*". "b" protests, "*Sir this is contrary to the Law of Nations my house is his Asylum & detain him at your Peril*." "a" adds, "*Surely this cannot be known to the King of Spain! This Governor must be a Villain*". "e" shows the crew of the "Antigallican" being handcuffed. "f", a large house, is in the background.

Above, the "REFERENCES" to "Page 4", i.e., "4", are as follows. "*a Capt. Foster b the English Consul. c the Governor's Adjutant. d the Soldiers e Capt. Foster's Crew Hand cuff'd f the Consul's House g h 2 Old Spaniards*".

Below "3" is the fifth division, in which two rotten posts represent "*The treaty of aix*" (la Chapelle), and sustain "*Britain's Hope*", an anchor which is bending under four "*weighty Affairs*", being so many bags of "*Avarice*", "*Egotism*", "*Treachery*", "*—acity*". The posts stand on "*Insula Magna Britannia Pars*", and are placed in a "*Bad foundation Hollow Swampy Ground*". Near these is the Devil with bags of "*Poison*", respectively inscribed, "*millions*"; he says, "*my name is mammon the friend of france & the Curse of England I have weight of metal enough to break this dam'd Anchor yet*."

The sixth division shows a Spaniard insulting the British flag in presence of a Frenchman. They stand on "*Terra Firma*", where the flag lies prostrate. The Spaniard says, "*A Monsieur vat you p—s pon de English flag l Diable you make a me laugh so much Dat me breech is p—s Ha Ha Ha He He*". The Frenchman, who is suiting the word with the action, says, "*Don Skippado see me P—s pon the jack Englese Rag Star bona des Star bone Signor Ha Ha*."

Below the design these verses are engraved:—

"To Antigallican, & Prize,
To British Spirit bid Adieu!
Well may France laugh, & Spain despise,
All we Remonstrate, all we do!
See British Seamen, Chain'd, Confin'd!
Because—they Dare assert their Right;
And must it be? the Prize Resign'd,
So fairly won in Legal fight!
My heart with Indignation burns,
My Country's Judgment thus Condemn'd—
Anger, & Grief, Succeed by turns
To see it's Justice thus Contemn'd!
Shall one vain Spaniard, dare Assert,
Flagrant untruths before a Throne—
Striving to plant them in the heart,
Of Britain's honest fav'rite Son:
Are these things so?—forbid it Heaven,
But so they are, so must Remain,
Unless some Noble Blow be given,
To faithless france, & perjurd Spain.
If France but speaks Spain takes the hint,
And, mutual Int'rest, plots the fact:
Thus they'll behave, Untill by dint,
Of Force, we teach 'em how to Act."

For an account of this affair, which excited much attention at the time and is still commemorated in the names of taverns, being "The Antigallican", see "The Gentleman's Magazine", 1757, p. 238.

For Captain Foster, see "The British Flag insulted", No. 3560.

1. $5\frac{1}{8} \times 4\frac{3}{4}$ in.

2. $6\frac{1}{8} \times 4\frac{1}{2}$ in.

3. $5\frac{1}{8} \times 6\frac{3}{8}$ in.

4. $6\frac{1}{8} \times 6\frac{3}{8}$ in.

3562.

The Monument

*Pub^d According to Act of Parl^t by Ed^s & Darly at the Golden Acorn Opposite
Hungerford 1757* [March 14, 1757]

AN engraving of a monumental obelisk, inscribed, "*READER BEHOLD A PICTURE Unknown to ENGLAND BEFORE 1756. When FRANCE NOT by her OWN POWER BUT OUR NEGLECT, RAISD HER GLORY. THE TIME IS COME, IN WHICH FRANCE WILL BE TAUGHT THAT ONE DELINQUENT DOES NOT CONSTITUTE THE CHARACTER OF A NATION.*" Above are the arms of Byng reversed; crest, a cock, standing on a ship reversed, and crowing "*TUEBOR*". The flags of France are raised above the lowered and drooping flags of England. At each side of the obelisk stands a Frenchman; one of these persons says, "*Ver vell Indeid if dis man did not Run away vat Wou'd de Grand Monarch do for his GLORY Mon^r. Bing is Amiè*". The other man cries, "*A Begar Me tell you dis Monsieur dere shou'd be de pece if dis man ave fight Port a Mahon for dat vat you tink Sar*", and he snaps his fingers. Beneath the obelisk are two designs, like the bas-reliefs on such monuments. One is inscribed "*HORRIBLE*", and represents the action between Byng and La Gallissonnière. The other, called "*TERRIBLE*", represents the ship on board of which the execution of Byng is taking place; boats crowded with spectators cover the water. For Byng, see "Adm^l. Byng's last Chance", No. 3569.

$7\frac{1}{8} \times 12\frac{1}{4}$ in.

3563.

"Now—and—THEN"

*To be had at the Golden Acorn Opposite Hungerford Market Strand. Pr. 6^d.
[March 14, 1757]*

AN engraving, partly coloured by hand, comprising figures respectively numbered, being Mr. Fox, Admiral Byng, and the Duke of Newcastle,—as the representatives of "Now," contrasted with Walsingham, Drake, and Burleigh,—as representatives of "Then". Over these groups respectively, are the lines:—

*"What can Enoble Knaves, or Fools or Cowards?
Not all the Purest Blood of all the Howards.*

*What Honours are so Great? or Merit such Applause?
As those that's Nobly won; and in our Country's Cause."*

In the group of "Now," "3", Mr. Fox, holds a sack of "*Corks to stop Secrets from Getting Wind*", and leans against sacks of "*French Corks*", "*Newcastle Cole*", "*Cole for Secret Service*"; against the sacks rests a gridiron, an emblem of reckless extravagance; beneath are engraved, "8,000,000", and a fox running off with a goose. Fox exclaims:—

*"Nor Fool Nor Coward am I known,
Money's the Word and all my Own."*

"2", Admiral Byng, with his ankles fettered, wearing a wooden sword, having at his feet a broken sword and truncheon, musket and halter, addresses the Duke of Newcastle with lamentations:—

*"Had I known You'd been such a Blundering Fool,
The Devil for me Shou'd have been your Tool."*

"1", the Duke of Newcastle, as an old fishwoman, with a pickled-salmon tub on his head, holds a paper of "*Orders a Fortnight Old*", alluding to the delay of the ministers in sending instructions for the relief of Minorca. Under his feet lies

a rudder marked "*off the Hooks*", alluding to his alleged incapacity. He replies to Byng:—

*"Why you know Mr. B—g i am but an Old Woman
Not fit to be trusted by you, or by No man
Delicate Salmon Newcastle Salmon".*

Beneath the three ministers is a shield, "*gules*", bearing a gallows *proper*, "*or*", with three "*mungrils*", suspended; below, a rat-trap "*sa*". Crest, a foolscap, dated "1745," and three masks, intimating treachery. Motto, "*EVERY DOG HAS HIS DAY*". Supporters, *dexter*—Justice saying:—

*"Justice no longer Mercy knows.
Abus'd, to Screen a Nation's foes,
The Victims bring to Sacrifice,
Nor Treason Spare nor Cowardice."*

On the *sinister* side of the shield the supporter is Jack Ketch, or the "*Surgeon to Whittington's College*,"¹, who says:—

*"When Limbs are rotten Grown,
No longer keep 'em on,
But Quick the Body Clear,
'Tis Wholesome tho' Severe. J Ketch."*

In the group of "Then", "6", *Walsingham*", holds an empty purse, stands near empty chests, and cries:—

*"My Empty Coffers breed no Shame,
They've Gain'd my Prince & Country Fame."*

"5", "*Drake*", says—

*"And while I've Breath for her I'll fight,
And do My Injur'd Country Right."*

"4", "*Burleigh*", holding a rudder which is marked "*Steady*", and a scroll of instructions "*to Fight*", cries:—

*"With Pleasure I no Pains will Spare,
To Ease my Sov'reigns Anxious Care."*

Between "6" and "4" lies a naval crown of "*Merit*". Beneath this group a shield bears an irradiated triangle, inscribed "*Pro Patria*". Crest, on a cap of dignity, three bulldogs of the "*True Breed*". Supporters, *dexter*, an owl:—

*"See Walsingham the poor!
Yet he's not griev'd therefore,
No Gold Embezzel'd, Bags, Amass'd,
The Public Care all Cares Surpass'd."*

On the *sinister* side of the shield the supporter is a dog, saying:—

*"When Cecil this great Nation rul'd,
Brittania then was ne'er befooled,
A Drake then scour'd the Azure flood,
And stain'd the deep with Hostile blood."*

Motto. "*TO THESE BE GLORY EVER MORE*".

This print was published with reference to the execution of Admiral Byng, March 14, 1757, and the dissolution of the Newcastle Administration, November, 1756.

For Mr. Fox, see "The French King in a Sweat", No. 3691; for Byng, see "Adm^l. Byng's last Chance", No. 3569; for the Duke of Newcastle, see "The Bawd of the Nation", No. 3636.

$12\frac{5}{8} \times 7\frac{7}{8}$ in.

¹ Whittington College, *i. e.*, Newgate, so called because it was supposed to have been built or repaired by Sir Richard Whittington.

3564.

COG—it, & Nummi's Petition. (No. 1.)

56

[March, 1757]

THIS design represents a pedestal supporting a shield of arms, the bearings of which are like those described in "Cog it amor nummi", No. 3350, composed at White's Club-house by H. Walpole, G. Selwyn, R. Edgecombe, and G. Williams, with the motto "*COG IT AMOR NUMI*". Six gentlemen are standing near the pedestal, discussing the impending execution of Admiral Byng, cards lie on the floor, and the men appear to have been gambling; one man who holds a card, says "1000 to 1 he dies"; another accepts the bet by exclaiming "*done*"; the third gentleman adds, "*I'll go Snacks*", he has a die in one hand, a cricket-bat in the other. On the other side of the escutcheon are three more gentlemen, one of whom says, "*He don't see Tuesday for 100*"; "*Done he does*" rejoins his neighbour, while a third gentleman remarks "*I'll Hedge*".

Below the design these verses are engraved:—

"We most humbly Request if it can but be done,
That B—g may be spar'd till our Betts are all won,
There's great ones depending, but larger are Brewing,
Which will Strengthen our Force & the Noddys will ruin.
Young —— has Cole, and My —— is at leisure,
And for want of Employ, he will fleece him at pleasure,
If a fortnight we had some thousands we wou'd gain,
To Sell Fleets, Armys or honour ne'er gives us much pain."

This design is No. 56 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LVI. Shews how trifling the Life of a human Creature is when it is only made a Subject for Gamesters to bet on; as it is well known many Sums were lost and won on the Death of a late Admiral."

The fate of Admiral Byng was for a long time considered to be in suspense, and many efforts were made to save him, among the most earnest of which were those of Horace Walpole, as related by that author in "Memoires of the last Ten Years of the Reign of George II.", vol. ii., pp. 139—40, 144—92. The sentence of the court-martial on Byng was, in February, postponed in execution for a fortnight, and great excitement existed as to the issue.

For the circumstances of Byng's trial and sentence, see "Cabin Council", No. 3358. For Byng, see "Adm^l. Byng's last Chance", No. 3569.

$2\frac{7}{8} \times 1\frac{1}{8}$ in.

3565. COG—it & Nummi's Petition. (No. 2.)

56

[March, 1757]

THIS is a copy, reversed, from the satire described with the same title and date, No. 3564; the man who says "*I'll Hedge*" is on our left of the design. The copy was made to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in the this Catalogue.

$2\frac{7}{8} \times 1\frac{1}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3566.

THE COURT-MARTIAL'S SENTENCE ON A—— B——

[March, 1757]

AN etching, showing a ship's cabin, where Admiral Byng, "*a Fool*", standing near a table, round which the members of the court-martial which tried him are seated, addresses them thus,—"*pray Gentlemen use me Tenderly for my Fathers sake*". They give their respective sentences as follows,—"*put his head thro' a kink of the Top Rope, & knock the Fid out of the Topmast*"; "*stick him full of Marline Spikes*"; "*Make Ratline of his Guts*"; "*Keel hawl him*"; "*pelt him with Boiling hot Lobscouse*"; "*Feed him wth Bilgewater & hoopsticks*"; "*Make a stopper for y^e Cable of him*". The secretary says, "*Gentlemen I shall record Sentence*".

It is here intimated that Byng was a fool in conducting the fleet, and the tool of the ministers, sacrificed to avert the indignation of the people from them.

Admiral John Byng was the fourth son of George, first Viscount Torrington, who was distinguished by his services in the reigns of Queen Anne, and George I.

For Byng, see "Adm^l. Byng's last Chance", No. 3569; for the history of the loss of Minorca, see the entries in this Catalogue, dated May 20, and 22, 1756; and for Byng's trial, see those dated March, 1757.

13 $\frac{1}{8}$ × 8 $\frac{1}{8}$ in.

3567.

FEMALE COURT MARTIAL Held upon the Conduct of an Admirable Lady.

[Probably by L. Boitard.]

[March, 1757]

AN engraving of a court of ladies seated at a table and trying one of their sisterhood, satirically imitating and burlesquing Admiral Byng's trial and sentence. The ladies who compose the court were, we are to suppose, of disreputable notoriety at the time; their names are alluded to in the initials which appear on the print, and in a more completely explanatory manner in the cant names on "The Female Court Marshall", No. 3568. The ladies are dressed in the height of the then current fashion, with flat hoops of extraordinary dimensions, their hair being pressed or cropped close to their heads, they wear narrow white caps, like coifs, extending across the tops of their heads, from ear to ear. "The Judges sit round the Table." The "Prisoner" (representing Byng) stands at the foot of the table, more extravagantly dressed than any member of the court-martial; the speeches infer an intention to forgive the offence, which is inferred to be an amorous one; the prisoner says, "*Make my Case Your own—let Conscience speak*." "2", a stout matron, looking compassionately at the prisoner, says, "*We have Acted more cautiously—*"; "3", a young lady, trifling with a quill pen, says, "*Consider y^e frailty of the flesh*"; "5", a buxom wife, turns to "4", a somewhat exuberant dame, in a cloak, and says, "*It's a Pity she was not better supplied*"¹—; her companion replies, "*True if our husbands knew all they w^d scratch their foreheads*"; "6", a very young lady, adds, "*That was somebody's fault at home*"; "7", a young matron, declares, "*She had no Power to withstand y^e Enemy*"; "8" adds, "*But was forward to Engage*"; "9"

¹ This is a parody on one of the pleas of Byng's defence.

comments, "*And shew'd no fear in time of Action*"; "10" says, "*But want of Prudence in not burning the Letters.*";¹ "11" says, "*Guilty but deserving mercy*"; the Judge Advocate, a stout damsel, with a pen and note-book in her hands, sits in a raised chair at the head of the table.

A lady, walking in front of the design, has taken off her hat and turns to speak to a female counsel, who, bowing to her, holds in one hand a pen, and in the other a volume of "*Cases of Adultery & Fornication*". There are several female spectators, most of whom are young.

Below the design is the following inscription:—"The Court consisting of the following Ladies.

"Lady J— Lady H— Lady R— Lady V— M^{rs} N— M^{rs} F— Miss C— M^{rs} B— M^{rs} I— Miss P. W— Miss F. M— Hon^{ble} Miss J— Miss A— Judge Advocate. The Sentence. The Court having heard the Evidence, & the Prisoner's defence & maturely & deliberately considered the same are unanimously of Opinion.—

That the Prisoner has not been Guilty of Disaffection or Disloyalty, or that She has been guilty of Cowardice, for it appears upon Oath, & by many Circumstances, that She shewed no backwardness to Engage nor did she shew any signs of Fear or Confusion in time of Action, either in her Countenance or behaviour But we find our Selves from the great severity of the Law, under a necessity as there is no alternative left to the discretion of the Court Martial, to find Her guilty in part of the 12th Article, of Neglect to burn or destroy certain Letters which it was her duty to burn or destroy. But we are unanimously of Opinion, that this Neglect was an error in Judgment, & do therefore earnestly recommend her as a proper Object of Mercy."

See "The Female Court Marshall", No. 3568.

9 $\frac{1}{4}$ × 10 in.

3568.

THE FEMALE COURT MARSHALL. *Held upon the Conduct of Admirable M— K— Commander of the Ever Wag a Lady of known Achievements.*

[March, 1757]

AN engraving representing the interior of a large room where a party of ladies are enacting a parody on the trial of Admiral Byng, the supposed offence being an amorous peccadillo; the court-martial is assembled about a table, each member expresses her sentiments, as follows:—" (1) "inquires of her neighbour, "*What do you intend*"; "2" replies, "*Why to bring her of*"; "3" demands, with a lurking smile on her face, "*Ay was she in want of Ammunition or provisions*"?; "8" says, "*I'd be in her coats for a Pinch of Snuff*"; "4" rejoins, "*So would I my dear*"; "5" considers, "*It may be our Own Cases*"; "6" asserts, "*She has done no harm*"; "7" inquires, "*Was she properly Supply'd at home*"; "9", in answer to "3", says, "*I believe she wanted the former*" (ammunition); "10" asserts, "*She behav'd well in the engagement*"; "11" remarks, "*How kind that Letter is*"; "12", the prisoner, who stands at the foot of the table, pleads, "*i would only have you bring it to your own doors*".

¹ This reflects on the alleged implacability of Lords Anson, and Hardwicke, to whom the severity of the charges against Byng was ascribed, and to the fact that Byng produced in his own defence his instructions from the Admiralty, which was said to have been an extremely imprudent action.

Below the design the following inscription is engraved :—

“PRESENT.

Admirable Townsin President

Lady Hear in turn	}	Cap ^a .
Lady Reach fort		
Lady Little tongue		
Lady Weather Cock		
Lady fond of Put		
Hon. Miss Townsin		
Miss Chide—alie, alias Hon. Mrs. Her—way		
Fanny More—ha?		
Peggy Wurpin turn		
M ^{rs} France		
M ^{rs} Nail—her	}	
Miss Juliet		

Miss Harsh Judge Advocate

The Court having thoroughly heard the Evidence & Maturely & Deliberately Consider'd the Conduct of the Prisoner & as by the Great Severity of the Law there is no Alternative left to the Discretion of the Court they are therefore Oblig'd to find her guilty of Neglect according to y^e 12th Article of not burning, & Destroying certain mischevious Letters which it was her duty to burn & Destroy but are unanimously of Opinion it is nothing more than an Error in Judgment & therefore do recommend her as a Proper Object of Mercy—

N B It is Said this Sentence will be referr'd to a Jury of matrons, as they could not prove any fear in her Countenance, nor backwardness to Engage.”

As to the “President,” Admiral Townshend was not married. The ladies aimed at were, probably, Lady Harrington, Lady Rochford, Lady Lyttelton, Lady Vane, Lady (name not recognized), the Hon. Miss Townshend, Miss Chudleigh, Fanny Moore, Mrs. “Peggy” Woffington, Mrs. Naylor.

For Lady Harrington, see H. Walpole's “Letter” to the Hon. H. Conway, “Letters”, &c., 1857, vol. ii., p. 332; and iii., p. 437, “Letter” to G. Montagu; she was born Lady Caroline Fitzroy, daughter of Charles, Duke of Grafton, and died in 1784; the same writer speaks of Lady Rochford as “one of our Court beauties”, she had been Maid of Honour to the Princess of Wales; see “Letter” to Richard Bentley, as above, ii., p. 429, “Letter” to G. Montagu, iii., p. 100, which celebrate her beauty. Lady Lyttelton was born Elizabeth, daughter of Sir R. Rich, she was separated from her husband, and died in 1795. For Lady Vane, see “Peregrine Pickle”, by T. Smollett, which contains a reputed autobiography of this Cyprian; her birth name was Hawes, see “The Town and Country Magazine”, May, 1771; and “A Satire unexplained”, No. 3107; H. Walpole's letter to Sir H. Mann, July 5, 1754, edit., 1857. The Hon. Miss Townshend was probably Mary, second daughter, by his second wife, of Charles, second Viscount Townshend, this lady married Lieut-General Edward Cornwallis, M.P., Governor of Gibraltar, and brother of Earl Cornwallis. For Miss Chudleigh, see “Miss Chudleigh in the Character of Iphigenia”, No. 3030; “Miss — in the Actual Dress”, &c., No. 3031; “Iphigenia”, No. 3032; “Miss Ch—dly”, No. 3033. For “Fanny Moore”, see “The Morning Tast”, No. 2013. Mrs. France, and Miss Juliet, are unknown, they were probably courtesans. For Mrs. Woffington, see “The Theatrical Contest”, No. 2599. Mrs. Naylor was a notorious procuress; H. Walpole, in a letter to G. Montagu, January 28, 1760, edit., 1857, iii., p. 283, describing a visit to the Magdalen Hospital, wrote:—“My Lord Hertford would never have forgiven me if I had joked on this; so I kept my countenance very demurely, and never even inquired, whether among the pensioners there were any novices from Mrs. Naylor's.” He had noticed a strong resemblance between this hospital and a Roman Catholic convent; see the same

to the same, Dec. 11, 1760, p. 369; iii., p. 104:—"I little thought that when I converted my castle into a printing-office, the next transformation would be into a hospital for the *filles repenties* from Mrs. Naylor's and Lady Fitzroy's."

See "The Female Court Martial", No. 3567.

$7\frac{1}{8} \times 4\frac{1}{4}$ in.

3569.

Adm^l. Byng's last Chance, or the Board of Ad—r—ty Assembled.

Price 1^s. 6^d. Coloured, according to Act of Parliam^t 1757.

[March, 1757]

AN engraving of the interior of a room. On a table is the body of Admiral Byng, lying face downwards, into which a gentleman is endeavouring to blow breath through a tube, inserted behind. From the pocket of the operator two papers are falling—"E. Canning Vindicated", and "*Candid Examination of y^e Resolutions of y^e Court Mar—c.*" The latter probably refers to "An Examination of the Resolutions and sentence of the Court Martial. By a sea Officer.", which was published at this period.

Round the table are grouped several gentlemen, as follows:—a spectacled civilian, who exclaims, "*If you bring him to life, you must find me another Borough.*"; this is Dr. Hay, one of the Lords of the Admiralty, who was at first nominated to succeed Byng in the borough of Rochester, but was ultimately elected for West Looe. Admiral Townshend succeeded Byng at Rochester.

Another, perhaps Captain Keppel, observes, "*I'm so loaded, that I desier to be released from my Oath.*" Admiral Norris first expressed a wish to be absolved from his oath of secrecy, that he might disclose something favourable to Byng. Keppel, and Captain Moore likewise desired it; the former in his place as member of Parliament, expressed their wishes, and the sentence was respited for a fortnight. See Horace Walpole's "Memoires of the last Ten Years of the Reign of George the Second", 1822, vol. ii., p. 153.

Admiral West exclaims, "*By G—d I'll not go to sea unless y^e Twelfth Article is repealed.*" Admiral West, the friend of Pitt, and relation of Lord Temple, loudly demanded a revision of the 12th Article (of War); and though, he said, he would not decline immediate service to which he was appointed, he declared his resolution of resigning, unless the article was abrogated."—"Memoires," p. 135.

Admiral Forbes declares, "*Thank G—d I did not Sign his Warrant.*" Admiral Forbes, in every part of his conduct uniformly amiable and upright, refused peremptorily to sign it.—Walpole, as above, p. 139. See Collins's "Peerage of England", by Sir E. Brydges, vol. vi., p. 93.

Seated at the table and holding, or pulling, the heels of the man who is endeavouring to inflate the body of Byng, is a gentleman, who says, "*This Ball will never do.*" A bystander declares, "*You may blow your Guts out, but by G—d I saw him fairly Shot.*" A man who holds his nostrils and hurries by, cries, "*Yes, he is purg'd, as you may see by his Shirt.*", from his pocket hangs a scroll inscribed, "*Manners a Poem*"; this may identify him with Paul Whitehead, see "Frontispiece to 'The Court Monkeys'", No. 2026, and, for this man, see "Sir Francis Dashwood", No. 3743. Whitehead's speech is a reply to the declaration of a young man with a "*Mill-Stone*" round his neck, who says, "*Save him, or we perish, he's purg'd of all Criminality.*"

For Captain, afterwards Admiral Keppel, see "The Stage Coach", No. 2882. For Elizabeth Canning, see "A T(ru)e Draught of Eiza: Canning", No. 3211. For Dr. Hay, see "Byng Return'd", No. 3367. For Admiral West, see "The Vision", No. 3476.

For Admiral Byng, see "Work for the Bellman", No. 3352; "The New Art of War at Sea", No. 3354; "Late Action", &c., No. 3355; "A (Letter)".

&c., No. 3356; "Cabin Council", No. 3358; "The Council of War", No. 3359; "Bung Triumphant", No. 3361; "The Contrast", No. 3365; "Byng Return'd", No. 3367; "Much ado About Nothing", No. 3368; "Admiral Byng riding Mr. Fox", No. 3369; "Bi—g's turn to Ride", No. 3370; "The Pillars of the State", No. 3371; "The Devil's Dance", No. 3373; "The Apparition", No. 3374; "B—n—g in Horrors", No. 3376; "Britannia's Revival", No. 3377; "A Scene in Hell", No. 3378; "A Complimental Hieroglyphick Card", No. 3379; "A—l B—g's Attempt", No. 3380; "Bungs Last Effort", No. 3381; "Orator Humbug to Admiral Bungy", No. 3388; "Now Goose", &c., No. 3409; "The Devil Turn'd Drover", No. 3416; "The Dis-Card", No. 3421; "The admirable Admiral B—g", No. 3422; "Birdlime for Bunglers", No. 3434; "An odd Sight Sometime hence", No. 3435; "The Auction", No. 3467; "The Vision", No. 3476; "An Hieroglyphic Epistle", No. 3479; "Merit and Demerit", No. 3483; "Cowardice Rewarded", No. 3484; "A Court Conversation", No. 3492; "The Devil turn'd Bird-catcher", No. 3499; "A Voyage to Hell", No. 3501; "Harry the Ninth to Goody Mahon", No. 3511; "The Way the Cat Jumps", No. 3516; "At Home. Abroad", No. 3526; "The Eaters", No. 3545; "The Comparison", No. 3546; "The English Lion Dis-member'd", No. 3547; "The Monument", No. 3562; "Now—and—Then", No. 3563; "Cog—It & Nummi's Petition", No. 3564; "The Court-Martial's Sentence", No. 3566; "Female Court Martial", No. 3567; "The Female Court Marshall", No. 3568; "Byng's Ghost", No. 3570; "The Crab Tree", No. 3592; "The Grinders", No. 3593; "The French in a Fright", No. 3630; "Land—and—Sea", No. 3632; and "The Imagn'd Heroe", No. 3683.

For the history of the loss of Minorea, see "Cabin Council", No. 3358, and the references it contains.

$11\frac{1}{8} \times 7\frac{1}{8}$ in.

3570.

BYNG'S GHOST to the TRIUMVIRATE.

[March, 1757]

IN this engraving, the Duke of Newcastle, Lords Anson, and Hardwicke are seen through a transparent screen, seated at a table, with bottles and glasses before them; a clock is pointing to the hour of midnight. The ministers are starting with horror at the approach of Admiral Byng's ghost, wrapped in a shroud, pointing to his death wounds, and addressing them thus:—

*"My Life I have resign'd with Ease
But Mark, my Blood shall not appease."*

Against the wall is a picture of the French cock flying away with a map of "MINORCA".

The figures are numbered as if a reference table had accompanied the print, "1", the duke, cries:—"Why do you shake your Locks at me thou canst not say 'twas I."; Lord Anson, "2", says:—"Hide me Ye Pines, ye Cedars. cover me!"; Lord Hardwicke, "3", implores:—"Have Mercy Heaven! Thou Judge of Equity." Byng is No. "4".

Below the design these verses are engraved:—

"One Night to indulge their Vile thoughts tete a tete
N—C—st—e with A—n and H—k were met
O'er a Glass they rejoyc'd at the Admirals doom
When Lo on a sudden, he enter'd the Room.
They started aghast when the Spright they beheld
And before they could help it, this Secret reveal'd
You died for our Blunders but yet, you must own
Three Lives were too many, when one will atone."

The above description was published in the newspapers for March 26, 1757.

Great as had been the popular outcry against Byng, yet, after his execution, pity succeeded anger; the punishment had been severe; and this print shows the public entertained the belief, that indignation had been directed against Byng by the administration in order to divert it from their own alleged misgovernment.

For Byng, see "Adm^l. Byng's last Chance", No. 3569. For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636. For Lord Anson, see "Next Sculls at the Adm—ty", No. 2614; "The Stage Coach", No. 2882; "A Tryal", &c., No. 3082; "The American Moose-Deer", No. 3280; "Britain's Rights maintained", No. 3331; "Oliver Cromwell's Ghost", No. 3340; "Byng Return'd", No. 3367; "Bi—g's turn to Ride", No. 3370; "The Devil's Dance", No. 3373; "A Complimental Hieroglyphick Card", 3379; "Magna est Veritas", No. 3390; "The Western Address", No. 3392; "Punch's Opera", No. 3394; "A List of the Pedigrees", &c., No. 3412; "The Devil Turn'd Drover", No. 3416; "The Dis-Card", No. 3421; "The Cole Heavers", No. 3423; "The Rostrum", No. 3424; "Exit Unworthies", &c., No. 3427; "The Bankrupts", No. 3429; "Bird-lime for Bunglers", No. 3434; "An odd Sight", No. 3435; "The burning Pit", No. 3462; "The Vision", No. 3476; "The Mirror", No. 3487; "A Court Conversation", No. 3492; "The Sea-Lyon", No. 3493; "Occasional Conformity", No. 3495; "The Devil turn'd Bird-catcher", No. 3499; "Null Marriage", No. 3522; "Britannia in distress", No. 3524; "Hic Niger Est—Acapulca", No. 3535; "The Eaters", No. 3545; "The Political Clyster", No. 3557; "The 3 Damiens", No. 3558; "The Devil of a Medley", No. 3574. For Lord Hardwicke, see "A Political Battle Royal", No. 2581; "The Ballance", No. 2663; "A Tryal", &c., No. 3082; "A satirical Illustration", &c., No. 3336; "Hengist and Horsa", No. 3346; "Byng Return'd", No. 3367; "Magna est Veritas", No. 3390; "The Western Address", No. 3392; "Punch's Opera", No. 3394; "The Kentish Out-Laws", No. 3403; "A List of the Pedigrees of some Eminent Geese", No. 3412; "The Rostrum", No. 3424; "Exit Unworthies", &c., No. 3427; "The Bankrupts", No. 3429; "The Vision", No. 3476; "The Downfall", No. 3480; "Cannon refus'd", &c., No. 3490; "The Vulture", No. 3502; "The Way the Cat Jumps", No. 3516; "Null Marriage", No. 3522; "The Political Clyster", No. 3557.

There is an impression of this plate without the inscriptions.

13 × 8½ in.

3571.

"EPIGRAM 3^d OF THE 1^o BOOK OF MARTIAL, IMITATED. *To the Right Honble. W^m Pitt.*"

Champion Ser Published according to Act of Parliam^t. [April 9, 1757]

OVER the following verses appears the bust of Mr. Pitt, with emblems of Justice and Commerce, between figures of Liberty and London. Beneath, is a torso of Hercules, terminating in a scroll.

"FIRST.

O Thou, acknowledg'd Great as well as Good,
Pitt, who so long has stem'd Corruption's Flood,
And nobly thy fall'n Country's Champion stood.

SECOND.

Stain'd with no selfish Wish, no thought impure—
Who dare be Honest, and who dare be Poor,
What could thy Virtues to a Court allure?

THIRD.

Where Faction, Fraud, & Lust of Lucre reign—
How weak must be thy Patriot Cares! how vain!
Thou could'st come IN, but to go OUT again."

Pitt came into office December 14, 1756; he resigned April 9, 1757, and was re-appointed June 30. See "The Distressed Statesman", No. 3594.

For Pitt, see "The French King in a Sweat", No. 3691.

$6\frac{1}{2} \times 10\frac{3}{4}$ in.

3572.

"The Triumph of Neptune in the Caracatura Stile Anno 1757."
(No. 1.)

"57" *Rigdum Fuvidos Inv'. et Sculp. Pub^d Accord to Act at the Acorn facing
Hungerford mark'. Strand* [April, 1757]

THIS etching gives a marine view, with the Earl of Winchelsea, or "Winchilsea", standing upright in a large barrel, which floats, as a sort of ship, in the sea; he is steering with a rudder of antique shape, and says, "*Dont you see I am in tow & the wind sits Exactly as it did when Matthews & Lestock did the thing.*" Mr. Wellbore Ellis, who appears to be towing the barrel, uses a speaking trumpet, and shouts, "*Huzza all we We shall soon head the French if we hold on Keep your loof Reynard we have the Weather Gage.*" This call is addressed to Mr. Fox, who, as a fox, stands on the poop of a dismantled ship of war, used here as an emblem of "neglect". Fox replies, "*thus & no near*" (nearer). A squadron of three ships, over which, to indicate that they are French, are placed as many *fleurs-de-lis*, is in the distance. The Earl of Sandwich swims behind Lord Winchelsea's barrel, and it may be he is propelling it. The former remarks anxiously to the latter, "*Hard a port Sir Blood you run all to Leeward.*" Mr. Bubb Doddington is swimming with great labour in front of the design; he pants out, "*Oh! Oh! I'll give it up help help or I Sink*".

The satire refers to the alleged shortcomings of what Horace Walpole styled the "Interministerium". Daniel Finch, Earl of Winchelsea and Nottingham, was First Lord of the Admiralty from April 6, to July 2, 1757. As to this nobleman and the Ministry in question, see "The Recruiting Serjeant", No. 3581.

For "Matthews and Lestock", see "All Hands to a Court Martial", No. 2682. For Mr. Ellis, afterwards Lord Mendip, see "The Devil of a Medley", No. 3574. For Mr. Fox, see "The French King in a Sweat", No. 3691. For Bubb Doddington, see "The Crab Tree", No. 3592. "The secret Expedition" mentioned below was that designed for an attack on Rochefort; see "The Whiskers", No. 3625, and "A New Map of Great Gotham", No. 3616.

Below the design these verses are engraved:—

"Will France pretend to face us now!
No no not they by Jove: Bow wow".

This engraving is No. 57 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LVII. A Satyr on the Puffing which was made use of at this Time, when great Preparations were making for the grand secret Expedition."

See "The 2 H, H's", No. 3342.

$4\frac{1}{4} \times 2\frac{1}{2}$ in.

III. P. 2.

4 D

3573. "*The Triumph of Neptune in the Caractura Stile anno 1757.*" (No. 2.)

"57"

[April, 1757]

THIS engraving is a copy, reversed, from the satire described with the same title and date, No. 3572. The ships are on our right of the design. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue. This engraving is No. 57 in this series.

$4 \times 2\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 16.370.

3574.

THE DEVIL of a MEDLEY. (No. 1.)

66 *To be had at the Acorn Strand*

[April, 1757]

THIS engraved design represents a "Medley", or number of cards and engravings lying irregularly one above the other. On the use of the term "cards" in this case, see "The 2 H, H's", No. 3342, an entry in this Catalogue which contains an account of the series of designs of which this one is a member.

On the top of the pile of cards and prints is a partly unrolled scroll, on which, satirically suggesting what was expected to be the situation of England in the year 1757, a figure of Britannia is seated, as on English coins, but with a yoke on her neck, her hands bound by heavy chains, her spear broken, and the arms on her shield inferiorly impaled with the French Lilies. Over this scroll lies a playing-card, the Knave of Clubs, probably designed for Lord Hardwicke, see "Null Marriage", No. 3522, a satire consisting of a figure of this member of the Newcastle Administration, in the costume of a Knave of Clubs, and in the act of holding a French yoke. The scroll is dated "1757". Below it is another, on which is engraved an oval shield, bearing the Lilies of France. A bust in profile of Mr. Bubb Doddington lies next to the above; for Doddington, see "The Crab Tree", No. 3592. Under the last is a card, bearing the Horse of Hanover, and below that, towards the top of the design, is another card, bearing a portrait of Mr. Wellbore Ellis, afterwards Lord Mendip, for whom see "The Recruiting Serjeant", No. 3581. Another portrait representing the Earl of Sandwich, see "The Recruiting Serjeant", wearing a grenadier's cap, appears on a card placed on the opposite side of this "Medley". Above the former of these two is a card engraved with the conventional portrait of Mr. Fox, so often repeated in these satires; see "The Pillars of the State", No. 3371; and, for Fox, "The French King in a Sweat", No. 3691. Below the latter two cards is one bearing a Knave of Spades, probably designed for the Duke of Newcastle, for which see "Mons' Dupe", No. 3504, where this Minister appears as a Knave of Spades. Over the knave is a card engraved with a map of "*F—H M—N—A*", i.e., "French Minorca", referring to the capture of that island by the French Expedition under Admiral Gallissonnière. See the entries in this Catalogue, dated May 20, and 22, 1756. The next card to that last described bears a portrait of the Duke of Cumberland, his head being hidden under the card which contains the above-named portrait of Fox, but the figure is identifiable by means of "Gloria Mundi", No. 3441. A Knave of Diamonds, as in "*Hic Niger Est—Acapulca*", No. 3535, and representing Lord Anson, is the next member of the "Medley". A card inscribed "*NO GUNS*", is between the bust and the scroll of Britannia; for "No guns", referring to a scheme for disarming the people, see "The Association",

No. 3348. Next to the inscribed card is another bearing "*TEST*", for which see "The Simile", No. 3432; and between these is a card bearing a gallows. A Knave of Hearts is the subject of the next card, designed to refer to Mr. Fox, who is represented in "Mons' Surecard", No. 3506, in this character. A card inscribed "*Political Lying*", is next to the knave, for the inscription see "The Lying Hydra", No. 3633. A back view of a satirical portrait of Lord Winchelsea, or "Winchilsea", as in "The Triumph of Neptune", No. 3572, and "The Recruiting Serjeant", No. 3581, is on the next card. For Lord Winchelsea, see "The Crab Tree", No. 3592; "*NUL M—RIAGE*" is on the next card; for this see "Null Marriage", No. 3522.

This design is No. 66 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXVI. Contains the most remarkable Characters, Caricaturas, Objects, Incidents, Occurrences, &c. &c. of that Time."

See "The 2 H, H's", No. 3342.

$3\frac{3}{4} \times 2\frac{5}{8}$ in.

3575. THE DEVIL OF A MEDLEY. (No. 2.)

66

[April, 1757]

THIS engraving is a copy, reversed, Britannia looking to our right, from the satire described with the same title and date, No. 3574. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue; it is No. 66 in this series.

$4\frac{1}{8} \times 2\frac{7}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3576.

ODDITIES, 1757. (No. 1.)

69 *To be had facing Hungerford at the Acorn Strand*

[April, 1757]

THIS engraved design shows the entrance to St. James's Palace, an archway on our right; a gentleman, George the Second, part only of whose person is seen, issues from the palace and shouts "*Chair. Chair.*" Near the archway, in the character of a chairman, is Mr. Fox, standing between the handles of a sedan chair, the second bearer of which does not appear. A chamberlain's key hangs over Fox's shoulder. On the door of the chair is painted a figure of Britannia, and the number "1", of the vehicle. Fox energetically shouts, "*Odd. Man Odd. Man.*" Issuing from the cellar of a tavern on the opposite side of the way, bareheaded, and holding a pot of beer, is Mr. Bubb Doddington, who is in the character of "odd-man" to any chairman whose fellow had not presented himself. Doddington replies, "*Here Here I come*".

The satire refers to the difficulty experienced by Fox in forming a ministry to succeed that with which, under the Duke of Newcastle, he had previously acted, and the alleged aptitude of Bubb Doddington to take office with any leader. Horace Walpole wrote to Sir H. Mann, Nov. 13, 1756:—"Your friend Mr. Doddington is out again for the hundred and fiftieth time." See "The Diary, &c., of George Bubb Doddington", 1784, p. 389:—"The King sent for Fox (Oct. 27, 1756), and told him that the Duke of Newcastle would resign,

and bade him think of an Administration." P. 396, April 6, 1757:—"Mr. Pitt dismissed. Mr. Fox and I were ordered from the King, by Lord Holderness, to come and kiss his hand as Paymaster of the Army, and Treasurer of the Navy." P. 397:—"The King kept his word with Fox, and made him Paymaster—but his Majesty was not pleased to behave so to me." H. Walpole wrote to Mr. R. Bentley:—"That so often repatriated and reprobated Doddington is again to be Treasurer of the Navy." He resigned this office November 25, 1756.

For Mr. Fox, see "The French King in a Sweat", No. 3691. For Bubb Doddington, see "The Crab Tree", No. 3592. See "Odd-man", No. 3578.

This engraving is No. 69 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXIX. Alluding to a great Vacancy at the Helm when this Print was published, which, according to the Character which answers, is easily known".

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{1}{2}$ in.

3577. ODDITIES 1757. (No. 2.)

69

[April, 1757]

THIS engraving is a copy, distinguishable from the original by the absence of a publication line, of that which is described with the same title and date, No. 3576. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue; it is No. 69 in this series.

$4 \times 2\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3578.

"Odd-man. Odd Man."

Pub^d according to Act at the Acorn facing Hungford Strand [April, 1757]

THIS is a version of part of the design described as "Oddities, 1757," No. 3576, and comprises the figure of Mr. Fox only, with the sedan-chair, and the view of the street.

$4 \times 3\frac{3}{4}$ in.

3579.

"The Sturdy Beggar." (No. 1.)

70 *Pub^d According to Act. 1757.*

[April, 1757]

THIS engraved design represents Mr. Henry Fox, afterwards Lord Holland, his sons, Stephen, second Lord Holland, and Charles James, the well-known minister. Standing before these persons is George Bubb Doddington, afterwards Lord Melcombe-Regis, who then held the place of Clerk of the Pells for Ireland. Horace Walpole, in "Memoires of the last Ten Years of the Reign of George the Second", 1822, vol. ii., p. 201, states:—"And Fox, to gratify at least some of his views in this revolution, procured a grant for himself and his two sons of the reversion of Doddington's place of Clerk of the Pells in Ireland. The King had forbidden the Duke (of Newcastle), who negotiated this business, to mention the peerage for Lady Caroline (Fox's wife, born Lennox, daughter of the Duke of

Richmond), which he would never grant;¹ but he would give him Doddington's place for his child—"Say children, Sir, said the Duke; 'With all my heart', said the King, 'it is the same thing to me.'"

In the design Doddington appears in great distress, and, lamenting, cries:—"Pray, what must you have next Sir, I fancy we must drain Mexico for you." Fox replies:—"Why Sir its but prudent to provide for my own." He holds two scrolls, severally inscribed, "*Reversion Pall Mall*" and "*for Futurity*". Stephen Fox, who was at this time about twelve years old, says, pointing to the fat and disgusted Doddington:—"Daddy won't he die soon Sir"? Charles James Fox, then a boy of eight years of age, remarks:—"He's too fat to live long".

For Mr. Fox (Lord Holland), see "*The French King in a Sweat*", No. 3691. For Stephen Fox, see "*The Bawd of the Nation*", No. 3636. For Bubb Doddington, see "*The Crab Tree*", No. 3592. For the subject, see "*An Ass Loaded*", &c., No. 3659.

This engraving is No. 70 in a volume of satires, entitled "*A Political and Satyrical History of the Years 1756 and 1757*", &c.

In the "Explanation" prefixed to the engraving is the following letterpress, referring to this design:—

"Plate LXX. Shews the insatiable Thirst of Avarice, which perhaps was never so conspicuously seen as in the unjust Demands made by the Caricatura here represented."

See "*The 2 H, H's*", No. 3342.

$3\frac{7}{8} \times 2\frac{7}{8}$ in.

3580. The Sturdy Beggar. (No. 2.)

70

[April, 1757]

THIS engraving is a copy, reversed, Bubb Doddington being on our right, from that which is described with the same title and date, No. 3579. It was prepared to illustrate "*England's Remembrancer*", &c., see "*The 2 H, H's*", No. 3342; it is one of a series of copies from satires described in this Catalogue; it is No. 70 in this series.

$4\frac{1}{8} \times 3\frac{1}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3581.

THE RECRUITING SERJEANT OR BRITANNIA'S HAPPY PROSPECT. (No. 1.)

(LEONARDO. DA. VINCI INVT.) To be had facing Hungerf^d Market STRAND

[By the Marquis Townshend.]

[April, 1757]

AN etching, showing a recruiting party headed by "Serjeant" Henry Fox (afterwards Lord Holland) carrying a halberd, and holding ribands marked, "*reversion Ireland*", "*Peerages*", "*14000—in agenc(y)*"; he proclaims:—"All Gentlemen Voluntiers willing to serve under Military Government let 'em repair to my Standard & they Shall be Kindly Receiv'd." Next comes the drummer, Mr. Welbore Ellis, Vice Trea-

¹ This distinction was, however, by George III. given to the lady, who, May 5, 1762, was created Lady Georgina Carolina, Baroness Holland. Mr. H. Fox became Lord Holland, April 10, 1763.

suror of Ireland and political agent for Mr. Fox. To him succeeds a recruit, the Earl of Sandwich, carrying on his shoulder a cricket-bat, knapsack, &c., and declaring:—"I love deep Play this or Nothing". Mr. Bubb Doddington, whose crimson coat is *semée* of *fleurs-de-lis*, waddles after the above named, puffing out:—"I can't follow this lean fellow much longer thats flat". The Earl of Winchelsea, or "Winchilsea", stands with his back to us, carrying over his shoulder a paddle-shaped rudder, which is inscribed, "*Ill waft you over to Germany*", he remarks:—"Anything to turn out those that have more Virtue than myself". He is looking towards the background where the fleet in full sail appears, and is marked, "*The Return of y^e British Guard*"(ians), i. e., of the Hessian troops who had embarked at Chatham, on their return to Germany; see "The 2 H, H's", No. 3342. Within a circular temple surmounted by the Hanoverian horse galloping over Britannia, is a statue of the Duke of Cumberland, very fat, and in a vainglorious attitude, standing on a vase-shaped pedestal which is inscribed, "*BRITANNIA SUBACTA AMERICA PROSTRATA GERMANIA ASSERTA ET GLADII POTESTAS UBICUNQ—TRIUMPHANS MDCCCLVII.*" Beneath the inscription a bombshell is falling on the globe. This etching is partly coloured by hand.

It was very successful at the date of its publication, and was referred to as follows:—"Pamphlets, cards, and prints swarm again: George Townshend has published one of the latter, which is so admirable in its kind, that I cannot help sending it to you. His genius for likenesses in caricature is astonishing—indeed, Lord Winchelsea's figure is not heightened—your friends Doddington and Lord Sandwich are like; the former made me laugh till I cried. The Hanoverian drummer, Ellis, is the least like, though it has much of his air. I need say nothing of the lump of fat crowned with laurel on the altar. As Townshend's parts lie entirely in his pencil, his pen has no share in them; the labels are very dull, except the inscription on the altar, which I believe is his brother Charles's. This print, which has so diverted the town, has produced to-day a most bitter pamphlet against George Townshend, called 'The Art of Political Lying.' Indeed, it is strong." H. Walpole's "Letter to Sir H. Mann", April 20, 1757, edit. 1857, vol. iii., p. 71; for the pamphlet called "The Art of Political Lying", see "The Devil of a Medley", No. 3574, and "The Cato", &c., No. 3584.

This print was published immediately after Pitt and Legge had been dismissed from office, and by the City of London presented with gold boxes; it alludes to Mr. Fox's attempt to form an administration.

The figures of the Earl of Winchelsea and Bubb Doddington were probably copied from sketches said to be by Hogarth, which Lord Townshend may have seen. The so-called Hogarth's sketches are portraits scarcely caricatured, and at the side of Lord Winchelsea is a sketch of his head caricatured, as it appears in Lord Townshend's print. The figures which compose this satire were copied separately in compartments about the size of a card, and engraved with others on one sheet; see "Portrait of Bubb Doddington", No. 3586; and "Portrait of the Earl of Winchelsea", No. 3588.

Fox and Welbore Ellis are protesting against a militia. Bubb Doddington declares himself against Hanover, Sandwich avows his fondness for deep play. On the same sheet the Duke of Newcastle is represented as the Knave of Spades, and Fox as the Knave of Hearts. On this subject, see "The 2 H, H's", No. 3342, which describes a volume of satires which was, probably, formed by separating these cards.

Winchelsea and Doddington appear in a print by Bartolozzi, after Hogarth, who, it is said, copied them from the above print by Lord Townshend; see "Caricature Portraits", &c., No. 3587.

For the history of the satires produced by the Hon. George (afterwards Marquis) Townshend, see "The 2 H, H's", No. 3342. For Mr. Fox, see "The French King in a Sweat", No. 3691; the inscriptions on the ribands represent the places and pensions secured by Fox at this period. For Mr. Welbore Ellis,

see "The Triumph of Neptune", No. 3572; "The Devil of a Medley", No. 3574. For the Earl of Sandwich, see "A Courier just Setting out", No. 2629; "The Cabal", No. 2672; "Leap-frog!", No. 2819; "Tempora mutantur", No. 3015; "Locusts", No. 3018; "A Tryal", &c., No. 3082; "Byng Return'd, No. 3367. For the Earl of Winchelsea, and Bubb Doddington, see "The Crab Tree", No. 3592. For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646.

$13\frac{1}{2} \times 6\frac{1}{8}$ in.

3582. *The Recruiting Serjeant; or Britannia's Happy Prospect* (No. 2.)

73 *Leonardo de Vinci Inv*

[April, 1757]

THIS engraving is a copy, reversed, the temple being on our left, from that which is described with the same title and date, No. 3581; it is No. 73 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757," &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

Plate LXXIII. "All these Caricaturas were at the Time when this Print was published the most obnoxious to *Britain*, and subverted her Rights as far as is their Powers to a foreign Connection."

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{1}{2}$ in.

3583. *The Recruiting Serjeant. or Britannia's Happy Prospect*, (No. 3.)

72

[April, 1757]

THIS engraving is a copy—not reversed, the temple being on our right, whereas "No. 3582" has been reversed—from that which is described with the same title and date, No. 3581. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue; it is No. 72 in this series.

$4\frac{1}{8} \times 2\frac{7}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3584.

THE CATO: OF. 1757. (No. 1.)

[April, 1757]

IN this etching, which has been partly coloured by hand, Mr. Fox, seated at his desk, meditates on a halter and a deed of "*Revrision—I—d of 2000£. p^r An. for me & Mine*". He says:—"My Soul Secure in *Revrision* smiles at the vain Halter, & Defies its Noose". And "*This (the halter) in a Moment makes my Quietus*"; "*And that (the deed) Informs me I Shall never want*". On the table lie likewise, "*min. for Political Lying*", "*min—s for the Test*", "*P—s for P—s*". Near him is a bookcase, holding, "*Fox's Martyrs*", "*HOYLES GAMES*", "*Hobbs LEVIATHAN*", "*MANDEVILLE*", "*PHILMORE*", indicating gambling, infidelity, lying, &c. Beneath the books are drawers containing coins and medals derived from various countries, with inscriptions, "*A MEDALIER PORTS LOUI DORS Pistoles Moidors Piastres Dollers LI—S Douloons Guilders Duukets F—h MEDALS*", thus intimating that Fox had been bribed by all the nations represented by the coins in the drawers thus severally inscribed. On the top of the bookcase are busts of, "*RAVILLIAC*", "*DAMIEN*", "*POLITICAL LYER*", the

last (probably Arthur Murphy) with ass's ears, and bearing a pen in the mouth. Against the wall are portraits of, "*The WINNINGTON, ESQ*", "*RIPPERDA*", "*CARL DUBOIS*", "*CARL ALBERONI*". On the ground lie papers inscribed, "*For L—k*", "*for A—r*", "*OX—E—s*", "*for Leheup*", "*Future Cols for Vac. Reg.*", "*Circular Letters to Memb. 1756*".

Winnington was commemorated by H. Walpole for his want of principles and deficiency of honesty. Ripperda, Prime Minister of Spain, relied on the queen's protection against the hatred of the people, but she discovered that he could not be supported consistently with the good of the State, and he was dismissed. He afterwards turned Mahometan. Cardinal Alberoni was likewise Prime Minister of Spain, and entertained the idea of deposing George I., of England, and placing the Pretender on the throne. Cardinal Dubois was greatly in favour with the Regent of Orleans, whose succession to the crown he advocated; he had great abilities; in private life he was profligate and vicious in the extreme. He died in 1723. Ravilliac stabbed Henry IV. of France. Damien stabbed Louis XV., Jan. 5, 1757. All these persons are introduced in this satire as symbolizing the character of Mr. Fox. The cabinet of coins, and the reversion of the office of the Clerk of the Pells in Ireland to himself and two sons, as indicated by the inscriptions on the deed and the drawers, declare Mr. Fox's alleged cupidity, and his foresight in obtaining a provision against the time when his enemies would drive him from power; see "*The Sturdy Beggar*", No. 3579. He had quitted office in December, 1756.

This satire was advertised June, 1757; price "6^d"; see "*The Gentleman's Magazine*", 1757, p. 291.

For Mr. Fox, see "*The French King in a Sweat*", No. 3691. For "*Political Lyer*" and "*Political Lying*", see "*The Devil of a Medley*", No. 3574. For "*Test*", see "*The Simile*", No. 3432. For Sir Thomas Winnington, see "*A Cheap and Easy Method*", No. 2604; "*The Cats Paw*", No. 2831. Winnington was made Lord of the Admiralty, 1732; Lord of the Treasury, 1736; he served as Paymaster-General, 1743 to 1746; he died in 1746, under the bad treatment of one Thompson, a quack; see "*The Cats Paw*", as above. Walpole wrote, "*Memoires of the last Ten Years of the Reign of George the Second*", 1822, pp. 151-2:—"Winnington had been bred a Tory, but had left them in the height of Sir Robert Walpole's power; when that minister sunk, he had, injudiciously, and to please my Lady Townshend, who had then the greatest influence over him, declined visiting him in a manner to offend the steady old Whigs; and his jolly way of laughing at his own want of principles had revolted all the graver sort, who thought deficiency in honesty too sacred and profitable a commodity to be prophaned and turned into ridicule. He had infinitely more wit than any man I ever knew, and it was as ready and quick as it was constant and unmeditated. His style was a little brutal; his courage not so at all; his good-humour inexhaustible, it was impossible to hate or to trust him." Isaac Leheup, who had been English Minister in Hanover, was recalled; and, being appointed one of the Commissioners of the Lottery for the purchase of the Sloane Museum and the Harleian MSS., was accused of fraudulent practices, prosecuted, and fined one thousand pounds. "*Future Colonels for vacant Regiments*" indicates a frequent mode of corruption at this period. "*For L—k*" may refer to Admiral Lestock, see "*The Apparition*", No. 3374. The "*Circular Letters to Memb*" refers to a circular issued by Mr. Fox when in office to Members of Parliament of the Court party, desiring their early attendance in Parliament, November, 1756; the Hon. George Townshend, author of this satirical print, attacked Fox in the House with regard to the sending and wording of these letters, a debate of an acrimonious character ensued, which is described in "*Memoires*", &c., as above, pp. 419—22. "*Ox—E—s*" probably refers to the election for Oxfordshire in 1754, see "*All the World in a Hurry*", No. 3270, in which Fox had taken a prominent part.

$11\frac{7}{8} \times 6\frac{1}{4}$ in.

3585. The Cato of 1757. (No. 2.)

78 *Leonardo da Vinci Inv^t. et Fecit, at the Acorn.*

[April, 1757]

THIS engraved copy from the print described with the same title and date, No. 3584, is No. 78 in a volume of satires entitled, "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXVIII. The same Personage as above (Mr. Fox), tho' represented in a different Character. The Satire may be applied to Statesmen in General, who when once they have set aside the Clamours of the Populace, and the Fear of a Halter, can easily blunt the Stings of Conscience, with the healing Balsam of a rich Reversion".

For the immediate occasion of this satire, see "The Sturdy Beggar", No. 3579. For Mr. Fox, see "The French King in a Sweat", No. 3691.

See "The 2 H, H's", No. 3342. The proper title of the volume containing the print here in question is "A Political and Satyrical History of the Years 1758 and 1759. In a series of Twenty-five Humorous and Entertaining Prints", &c., Part II., "London: Printed for E. Morris, near *St. Paul's*".

In this copy the names of the subjects of the portraits hanging on the wall are omitted, likewise the names of the busts, and the inscriptions on the drawers of the bookcase. The papers lying on the table are omitted, as well as those on the floor.

$4\frac{1}{4} \times 2\frac{7}{8}$ in.

3586.

PORTRAIT OF BUBB DODDINGTON, LORD MELCOMBE-REGIS.

[April, 1757]

THIS is a copy, reversed, from the figure of this personage in "The Recruiting Serjeant", No. 3581, which see for an account of its origin; likewise see "Caricature Portraits of George Bubb Doddington", &c., No. 3587.

Doddington says:—"In against *Hanover that's flat*". In this respect the satire is antagonistic to that of "Portrait of the Earl of Winchelsea", No. 3588, and it refers to Doddington's refusal to support the Hanoverian proclivities of the king.

$2\frac{1}{4} \times 3$ in.

3587.

CARICATURE PORTRAITS OF GEORGE BUBB DODDINGTON, LORD MELCOMBE-REGIS, AND DANIEL FINCH, EARL OF WINCHELSEA.

From the Original Drawing in the Collection of the Earl of Exeter.

W. Hogarth del^t F. Bartolozzi Sculp^t Publish'd Dec^r 22; 1781 by R^d Livesay at M^{rs} Hogarths Leicester Fields.

[April, 1757]

THESE portraits are in outline, etched by Bartolozzi after copies by Livesay from drawings ascribed to Hogarth. Bubb Doddington, a little fat man, at full length, stands on our left, in profile, holding a hat in his right hand, and by the action of

the other hand appears in the act of speaking; he has a characteristic way of holding his head on one side, like a bird.¹

The portrait of the Earl of Winchelsea shows a back view, with a paddle-like rudder borne on the right shoulder, this refers to his connection with the Admiralty; the left hand is carried a little removed from the hip; the earl wears a very big wig, and the riband of an order of knighthood.

Below the latter portrait is a larger outline for the head, shoulders, &c., of the same figure; under the portrait of Bubb Doddington, Hogarth (?) wrote:—"it is *spoild*"; under the other, "*spoild also*". "*fig. 1*" is under the sketch of the Earl of Winchelsea, "*fig. 2*" under that of Doddington. An outline of part of a gallows is on our right, below the feet of "*fig. 1*"; "*4*" occurs over the head of "*fig. 2*."

The following account of this design is given in "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., p. 266:—"Two Figures, &c. *Hogarth inv. F. B. [i.e. Francis Bartolozzi] sculp.* These figures were designed for Lord Melcombe and Lord Winchelsea. From a drawing with a pen and ink by Hogarth. Published as the Act directs, 31 July, 1781, by R. Livesay, at Mrs. Hogarth's, Leicester Fields. I am informed, however, that this Drawing was certainly the work of the late Marquis Townshend." See "The 2 H, H's", No. 3342. The latter statement is the more probable one of the two.

In the third volume of the same publication is the following, p. 150:—"The original designs of the Two Small Pictures that are etched by Bartolozzi have been ascribed to Lord Townshend, the truth of which I cannot dispute; but I have no doubt that the Drawing the Plate was done from was Hogarth's, it being found among a number of manuscript notes belonging to 'The Analysis of Beauty,' and the back of the paper full of Hogarth's writing. At that time I had never seen the Political Print (ascribed to Lord Townshend,² in which these two figures are; therefore, am surely free from the imputation of publishing a spurious Print. Mr Bartolozzi by chance called on me the very day I found the Drawing; and was so pleased with it, that he very obligingly offered to etch it for me." This was the statement of R. Livesay, the engraver.

Bubb Doddington is represented in three other works by Hogarth, see "The Five Orders of Perriwigs", May 7, 1761; "Four Prints of an Election, Plate IV.", No. 3318; and "The Times, Plate II.", 1762.

There is an impression of this etching without the inscription "From the Original Drawing in the Collection of the Earl of Exeter".

$6\frac{1}{4} \times 5\frac{1}{4}$ in.

3588.

PORTRAIT OF THE EARL OF WINCHELSEA.

[April, 1757]

This is a copy reversed, the rudder going towards our right, of the portrait of Lord Winchelsea comprised in "The Recruiting Serjeant", No. 3581, which see for an account of its origin. On the blade of the rudder is the inscription, "*Ill Waft you over to Germany*", referring to the alleged willing subservience of Lord Winchelsea, or "Winchilsea", when appointed Lord of the Admiralty, April 5, 1757, to the Hanoverian proclivities of the king. In this respect the satire is antagonistic to that expressed by "Portrait of Bubb Doddington", &c., No. 3586.

$2\frac{3}{8} \times 3\frac{1}{4}$ in.

¹ For Bubb Doddington, see "The Frontispiece to 'A Collection of State Flowers'", No. 2025, and the references that entry contains to other satires on this person; see, likewise, "The Crab Tree", No. 3592.

² See "The Recruiting Serjeant", No. 3581.

3589.

THE PRESENT MANAGERS.

to be had in Castle Alley, the corner of the west passage of y^e Royal Exchange
[April, 1757]

AN engraving of a landscape; in the mid-distance is the British Lion prostrate and lamenting,—“*I am Vastly like a Horse, Methinks Neighing is better than Roaring—O my head.*” A fox pours into the lion’s ear, a “*Nostrum to Distemper the Brain*”, and he remarks, “*Why now my Golden Dream is out. Pell Mell I have them now. O they shall be Paid while I am Master. Now for a Ready Scribe who Through any Dirt holds out with me untir’d. None are for me that will pry into my Deeds with thinking Eyes.*” The Duke of Cumberland as a bear is about to jump into the water and pass over to “*Westphalia*”, and he cries, “*Now the Pitt is Fill’d up I can Travell, I will Command though it be but a Herd of Bruins; Now for an Observation Whether Turnips are not Better than Yamms, or a Minor K.*” The Duke of Newcastle as a goose, waddling towards Fox, quacks, “*When thou art Seated on thy Seat Remember me, there is no Dirt but I can Waddle through.*” Mr. Pitt, seated on a bank inscribed—“*The post of Honour now is a Private Station*”, has in his pocket the “*Freedoms of Lond(on) & Bristol*”, and holds in one hand a watchman’s staff, in the other a lanthorn described as “*Lately Broke by the Mobb*”.

Beneath the design are engraved these lines—

“B—s no more presume to think
That Nations at thy Name will shrink
No more thy Thunder’s by them feard
They of thy Present fall have heard
So as Æsopian Fables tell
When Careless Dog dropt in the Well
The Hand that would have sav’d them, Bit
So hast thou done by Faithfull P—t”.

In “The Temple and Pitt”, No. 3652, the Duke of Cumberland desires to have a stone placed on the “pitt,” and stipulates that Mr. Pitt should be dismissed as the condition of his accepting the command of the army in Germany. Pitt is here represented as dismissed, and the Duke embarking for Westphalia. This was in April, 1757.

May 27, 1757. “The Duke of Newcastle promised to be sole minister, permitting Fox to be Paymaster. Before ten days were past it was evident this could not be arranged, and it was doubtful whether Newcastle, Mr. Fox, or Mr. Pitt would be master. June 7. Fox accepted the ministry.” See “Memoires of the last Ten Years of the Reign of George II.”, vol. ii., p. 217. This print must have been published just before this time; when Pitt was in a private station, when Fox was considered Paymaster, but when it was expected, especially by the Duke of Newcastle, that he would be prime minister.

For Mr. Fox, and Mr. Pitt, see “The French King in a Sweat”, No. 3691. For the Duke of Cumberland, see “Dinah relates her distresses”, No. 3646. For the Duke of Newcastle, see “The Bawd of the Nation”, No. 3636.

$11\frac{1}{4} \times 6\frac{3}{8}$ in.

3590.

PATRIOTISM REWARDED.

"Inscribed to the R^t Hon^{ble} the Lord Mayor, Aldermen & Common-Council, of the City of London, By their most obedient Servants, John Ryall & Rob^t Withy."

London Printed for John Ryall & Rob^t Withy at Hogarth's Head, opposite Salisbury-Court in Fleet Street, 1757, Price 6^d: Plain, Colour'd 1^s.

[April, 1757]

AN engraving, below the design is the following:—

"EXPLANATION.—The City of London seated on her Throne, attended by Plenty, Commerce, Justice, & Wisdom, in the Character of Minerva, exciting her to order the Chamberlain of the City, to present the Freedom thereof to the Hon^{ble} Will^m Pitt Esq^r. and H. Legg Esq^r., who are usher'd in by Prudence & Fortitude. In the Air Fame Sounding their Merit, behind, the Temple of Virtue, Illuminated with rays of Glory, and the Altar blazing, on the Horizon a distant View of the City of London, the Sun, in it's full Meridian darting its Influence on it, on the front Ground, Liberty overcoming the destructive Hydra, at the other end Truth holding the Mask of Fraud, which She has divested her of, Fraud in Horror and Despair skulking away."

The freedom of the City of London was voted to Mr. Pitt, and Mr. Legge, April 15; and presented to them, May 24.

The characteristics of the destructive hydra are described on its body and necks, "*Venality, Mercenaries, Foreign Subsidies, Lotteries, Sinking fund, Exorbitant Pensions, Undue Elections, Placemen.*"

For Mr. Pitt, see "The French King in a Sweat", No. 3691. For Mr. Legge, see "A Goose of old", &c., No. 3330; "Byng Return'd", No. 3367; "A List of the Pedigrees of some Eminent Turkies", No. 3414; "(King) of Prussias S(peach)", &c., No. 3425; "Exit Unworthies", No. 3427; "Ursa Major", No. 3510; "The Recruiting Serjeant", No. 3581; "The Grinders", No. 3593; "Will Quixote", &c., No. 3598.

13 × 7 $\frac{5}{8}$ in.

3591.

THE CRICKET PLAYERS OF EUROPE

to be had at the Acorn facing Hungerford Strand

[April, 1757]

AN engraving, partly coloured by hand, representing a cricket match: Prussia batting, Queen of Hungary bowling; around are the other Powers of Europe; the bat of each holder is characteristically marked, and a label occurs in the mouth of each monarch. This print is described as No. 2506, 1741; under which date it was erroneously placed, the political circumstances of the respective periods 1741 and 1757, agreeing in many respects. An announcement of the publication of this satire, observed after the description No. 2506 was printed, confirmed the date of 1757; see the advertisement in "The Gentleman's Magazine", 1757, p. 291. "The *European* cricket players. Price 6^d."

In the wars of this year, Prussia and Austria were the principals; the struggle was sustained with great vigour on both sides, and with alternate success. The Empress of Russia was at length prevailed on to assist Austria. As France was bent on driving England out of America, she took part in Europe against the ally of England, and opposed the King of Prussia. Holland did not

engage in the contest, hoping, as a neutral, to monopolize the commerce of the world. Spain, no longer under Bourbon control, and influenced by English councils, determined to join neither side. The "Antigallican" privateer referred to in the speech of Holland, one of the umpires, see No. 2506, and "The British Flag insulted", No. 3561, took a French East Indiaman off the coast of Spain; the Spanish government was required by that of France to demand the restitution of the prize, as having been taken while under her protection. In April, 1757, it was generally understood that Spain had confirmed the prize to the captors; it appears, therefore, that this print was published before it became known that the courts of England and Spain had agreed that it should be restored to the French owners. England had abandoned Campeachy to Spain in 1754. Turkey remained neutral, as had been agreed by the Treaty of Versailles. The King of Poland and Elector of Saxony was in a miserable plight; Prussia, having demanded permission to march through that king's electoral dominions, likewise the disbanding of his army, which was shut up in Pirna by the Prussian invader.

$12\frac{3}{8} \times 4\frac{5}{8}$ in.

3592.

THE CRAB TREE or the EPILOGUE to the *RECRUITING SERJEANT*.

To be had at the Acorn facing Hungerford Strand & facing Little Suffolk Street Hedge Lane [April, 1757]

IN this engraving, which comprises a landscape, with many figures, England and Hanover are separated by a channel of the sea; the king, with Mr. Fox, the Duke of Newcastle, the Earl of Winchelsea, and others, are digging about the roots of a Hanoverian crab-tree, hoping to make it bear more and better fruit than any English apple-tree on the other side the water. The Duke of Cumberland, as a recruiting sergeant, is urging the men to the work. The king says, "*I'll pawn my Honour this Tree will produce better fruit next year than any in that dam'd Orchard 'tother side The water.'*" Satan (?) standing behind the king, says, "*Let the Orchard perish This tree will ansu(er) all our purposes & all our Sangui(ne) wishes.*" An archbishop, standing on the king's right hand, avers, "*I have Eaten some o(f) this tree & they are the Sweetest I ever Ate in my Life.*" Mr. Fox, who is at work with a pickaxe, says, "*The more the Dirt is Stirr'd the better 'will bear'.*" The Duke of Newcastle has a great basket of apples on his back, which he seems to have appropriated; another peer, carrying a basket of fruit on his shoulder, addresses the Duke of Cumberland, who points his halberd at him,—" *Pray Sir don't I Slave it hard.*" On the banner which is displayed over the duke's head is inscribed, "*Come all you who have a mind to work in the most pleasant Garden & for every 1000 Apples you Shall have one & if you won't work for that you shall have nothing for under this Banner you all Live & move & have your Being.*" "Occidens", the sergeant who holds the banner-staff, admonishes his hearers thus, "*De'ye hear mind what's said to ye by so great and good a man*".

Standing in the foreground the Hanoverian Horse is delighted at the improvement of his condition by the importation of English food. He is on the Hanoverian side of the water, and says, "*I Am the Ill—lustrious Horse of the Ill—, — am pretty Plump now Thanks to my Lords & Gentlemen I could hardly Sh—te for bones once but now — Whee hee hee No matter for that Whee hee.*" A bishop, kneeling near the rump of the horse, receives its droppings, which are coins, in his mitre, and says, "*Oh! Sweet Creature fine manure for the Crab Tree I am Transported And hope to be Translated for this piece of Oeconomy.*" Several boats are employed in transporting money from England to Hanover. The rower of one of the boats says, "*I like this because here's no fighting & well paid*

too." ; another rower cries,—"*Right Brother here's no fear of y^e 12th Article.*" He thus refers to that Article of War which was used with fatal effect against Admiral Byng. A third oarsman says, "*None of this will ever go back again the Devil a bit.*"; a fourth rower remarks, "*Yoh hi so we to work double tides Since the New List.*" Replying to the British Lion, who, standing on the shore, roars at him—" *Oh! Oh! Oh! Parricides*", another rower says, "*Roar till you hoarse I must do my duty A fortnight ago I should have heard you & fear'd you too.*" A "*True Bred*" English mastiff, standing on the bank, barks—" *Bow wow, wow ye mouggrills,*"; the oarsman near him declares, "*P—x o' your barking I am Employ'd by Old Black—wig You foolish Son of a Bitch.*" "Black—wig" was probably the Duke of Newcastle.

The apple-trees of the English orchard are stripped of their fruit, and their branches broken; the trees are severally designated, "*Non—pariel*", "*Pearmain*", "*Golden Rennet*", "*Golden Pippin*". Mr. Pitt is lamenting their impoverished condition, saying—" *Oh! these greedy Dogs all's gone & y^e trees broke to peices*". The word "*militia*", placed over the broken and rotten fence of the orchard near the trees, intimates that such a force would have been more desirable than sending the golden fruit to purchase the services of Hessians and Hanoverians. At a distance, Mr. Bubb Doddington is filling up the grave where Britannia has been buried; the tomb is inscribed, "*Hic jacet Britannia Spe Resurrectionis*"; Doddington says, "*P—x take this dirty work I am out of breath the Devil shou'd do it for me if I was not to have some apples*". A party of mourners, whose leader bears Britannia's spear and shield, and who are described as "*The few who assert the Cause of Liberty with Virtue, Honour, Prudence, Valour, Justice, Religion, Humanity &c.*", are retiring mournfully after the funeral. A French ship, sailing triumphantly, and boasting of her victory, says, "*Begar all you Chien Anglois me will beat you.*"

Doddington was generally represented as ready to do any "dirty work" for money, as in this print. Horace Walpole called him vain, fickle, ambitious, servile, and corrupt.

The object of this print was to satirize the partiality of George II. for his Hanoverian dominions, and to censure the Fox and Newcastle Administration for squandering the wealth of England in enriching Hanover, to lament the change which occurred in April, 1757.

The vane on a distant church steeple is a horse, intimating that the interests of Hanover show how the wind blows.

The broken palings which should enclose the orchard symbolize that the militia, a national defence, had been allowed to fall into disuse and become weak.

For Mr. Fox, see "*The French King in a Sweat*", No. 3691. For the Duke of Newcastle, see "*The Bawd of the Nation*", No. 3636. For the Earl of Winchelsea, or "*Winchilsea*", see "*The Political Vomit*", No. 2531; "*The Promotion*", No. 2535; "*A very Extraordinary Motion*", No. 2613; "*Next Sculls at the Adm—ty*", No. 2614; "*The Noble Game of Bob Cherry*", No. 2850; "*The Triumph of Neptune*", No. 3572; "*The Devil of a Medley*", No. 3574; "*The Recruiting Serjeant*", No. 3581. For the Duke of Cumberland, see "*Dinah relates her distresses*", No. 3646.

For Bubb Doddington, see "*Frontispiece to 'A Collection of State Flowers'*", No. 2025; "*The Motion*", No. 2478; "*The Motion*", No. 2479; "*The Acquital*", No. 2486; "*The Claims of the Broad Bottom*", No. 2579; "*The Laugh*", No. 3123; "*The Ostrich*", No. 3396; "*A List of the Pedigrees of some Eminent Geese*", No. 3412; "*The Triumph of Neptune*", No. 3572; "*The Devil of a Medley*", No. 3574; "*Oddities, 1757*", No. 3576; "*The Sturdy Beggar*", No. 3579; "*The Recruiting Serjeant*", No. 3581.

$12\frac{7}{8} \times 6\frac{1}{2}$ in.

3593.

THE GRINDERS.

Pub. According to y^e Act 1757.

[April, 1757]

THIS print is divided into four compartments :—

"Part 1st. *The Foreign Grinder.* Time holds the nose of Britannia to a grindstone; on the ground lie her shield and her broken spear; her lion is prostrate, and lamenting, "*Deserted now I am Old, Insulted & trod upon.*" i. e., by the Frenchman who stands on the Lion's back while he is turning the handle of the grindstone, which is inscribed, "*Truly Catholic & Christian*"; on this perches the French Cock, crowing, "*Cock a Doodle Doo for Wright & Foster too.*" The Frenchman is boasting, "*Minorca's our own now & that we will Let this Saucy Lady Know.*" The plug which fastens the spindle to the grindstone is marked, "*Bung fec.*" In the distance appears a horse, referred to by "*Pro Patria*", and neighing, "*I will take care of my own Nose.*", and galloping towards "*Hanov*"(er).

Minorca was taken by the French, owing to an error in judgment of Admiral Byng and the neglect of the English ministers to provide timely and adequate relief to the garrison. George II. was charged with preferring the interests of Hanover to those of England. Near Britannia is written, "*Game Law.*" At this period a Bill for the preservation of game was proposed by an association of noblemen and gentlemen, who were severely censured for attending to this matter when all their care and energy were required for the preservation of the country. See "*The Gentleman's Magazine*", 1756, "*Heads of a new game Bill*", p. 176, and "*The Association*", No. 3348.

"Capt. *Fortunatus Wright*, of *Liverpool*, in the *King George* privateer off *Leghorn*, engaged a xebeck which had 280 men on board and mounted 16 carriage guns, besides swivels, and a great number of small arms. After a very obstinate contest, in which the xebeck received much damage, and lost her captain, lieutenant, the lieut. of marines, and 88 men, 70 more being wounded, she bore away, leaving capt. *Wright* the honour of having preserved 4 vessels, some richly laden, which had put themselves under his protection for convoy, after having in vain waited for a ship of war. This xebeck had been fitted out with a particular view to take capt. *Wright*, who having done the *French* much damage during the last war, had been marked out by the *French* king, who promised the honour of knighthood, a pension of 3000 livres *per ann.* for life, and the command of a ship of war, to whoever should bring him into *France* alive or dead. The merchants of *Marseilles* had also promised a reward, double the value of *Wright's* vessel, in a writing pasted up on their Exchange. Since this action, captain *Wright* has been detained by the *Tuscans*, at *Leghorn*." See "*The Gentleman's Magazine*", 1756, p. 409. For Captain Foster, see "*The British flag insulted*", No. 3561.

"Part 2^d. *The Domestic Grinder.*" Sir John Barnard as a bear, turning a lottery-wheel, which is marked, "*Wood but harder than Stone*", alluding perhaps to Mr. Andrew Stone; the handle is marked "*For the Benefit of the Poor.*" The wheel case is inscribed "*JH & JB fecit*", and "1757." January 21, 1757; "Mr. Legge opened part of the supplies, of which one ingredient was a guinea lottery, the scheme of a visionary Jew, who long pestered the public with his reveries. The plan failed."—H. Walpole's "*Memoires of the last Ten Years of the Reign of George the Second*," 1822, ii., p. 132. Time is putting the money obtained for the tickets into a sack labelled, "*Fools pence for Knaves of Sense*". Time says, "*'Tis a Reciept to take your Nose off by the New Machine.*" The object of the print is to satirize this scheme to tempt the poor to squander their money by the low price of the tickets. A shoeblack, scratching his head; observes, "*My Eyes I cant come A Ned, or I'd be ground.*" A butcher says, "*My Nose blinds me are you sure to bite it off M^r Time.*" A fishwoman says, "*Gin I a Ticket at a halfpenny per Day*". Legge (?) asks, "*Pray Sir who's to pay me my penny a Ticket I must mind my Eye.*" "Legge

ostentatiously subscribed for a thousand tickets, and engaged his chief, the Duke of Devonshire, to do the same; but Legge took care privately to vend his own number, and was no loser."—"Memoires", &c., as above.

"Part 3^d. *The Court Grinder*." Mr. Fox, with a handle of "*False Assertions & malice*", turns the grindstone marked, "*Treachery, Vanity, Folly & Impudence 1757 H Fox fecit*". Mr. Pitt exclaims, "*Cheer up your heart you Shall see this Stone Crush the Inventors thereof*",—and Time observes, "*Then shall I no longer be counted the worst of Times*." Mr. Fox had quitted office, December, 1756.

"Part 4th. *The Finisher*." The Devil, with a handle marked, "*Good of the Nation*", turns a grindstone marked, "*Candles Coals Corn Window Lights Matrimony Imports*". The post on which it turns is written "*Pretence*". The Devil calls out, "*I cannot wait much Longer the measure of Iniquity is almost full*." Time assents, saying, "*I can't find one but what has had a rub Except your own Friends*." A man who has had his nose ground off, cries, "*I am smack smooth as glass*."

This is a satire on Fox's administration, by which all classes and persons were alleged to have been ground and injured.

For Sir John Barnard, see "The Temple and Pitt", No. 3652. For Byng, see "Adm^l. Byng's last Chance", No. 3569. For Mr. Legge, see "Patriotism Rewarded", No. 3590. For the Duke of Devonshire, see "A List of the Pedigrees of some Eminent Turkies", No. 3414; "The Still Birth", No. 3385; "Exit Unworthies", &c., No. 3427. For Mr. Fox, and Mr. Pitt, see "The French King in a Sweat", No. 3691. For Mr. Stone, see "The Vision", No. 3476; "The Downfall", No. 3480; "The Auction", No. 3467; "The Mirrour", No. 3487; "A Court Conversation", No. 3492; "The 2 H, H's", No. 3342; "The Old Woman & her Ass", No. 3497; "Lusus Naturæ", No. 3417; "Magna est Veritas", No. 3390; "The Still Birth", No. 3385. "The Political Clystes", No. 3557.

- | | |
|---|---|
| 1. $6\frac{1}{8} \times 3\frac{1}{2}$ in. | 3. $6\frac{1}{8} \times 3\frac{5}{8}$ in. |
| 2. $6\frac{1}{4} \times 3\frac{3}{8}$ in. | 4. $6\frac{1}{4} \times 3\frac{5}{8}$ in. |

3594.

The Distressed Statesman.

Leonardo de Vinci Inv [By the Marquis Townshend]

[April, 1757]

An etching, little more than an outline. Mr. Pitt, seated at a table, leaning one elbow on a bundle of papers and a letter inscribed, "*To the Enquiry*", holds in his hand a letter from the king,—"*Sir I have seen your Play and it will not do George R*".¹

Mr. Pitt, who had been appointed Secretary of State December 14, 1756, resigned April 9, 1757. See "Epigram 3^d", No. 3571.

This satire was probably published after the failure of the Newcastle and Pitt Administration, when Pitt was again in opposition, and supposed to be distressed about the state of affairs, and dissatisfied by not being entrusted by the king with the formation of a ministry. It was perhaps intended as a satire upon Pitt's disappointed ambition.

This print was advertised in June, 1757, "6^d Hooper", see "The Gentleman's Magazine", 1757, p. 291.

The "Enquiry" was that demanded by numerous addresses and petitions, and referred to the causes of the loss of Minorca.

For Mr. Pitt, see "The French King in a Sweat", No. 3691; see "The true Contrast", No. 2790.

For a sequel to this satire, see "The true Contrast", No. 3790.

$7\frac{1}{2} \times 10\frac{1}{2}$ in.

¹ See "A Rake's Progress, Plate VII.", No. 2236.

3595.

"THE true CONTRAST".

[April, 1757]

AN etching in two divisions. In that on our left Mr. Pitt is seated at a table, soliloquizing:—

"A Heart at ease I boast
Tho' Vice still Rules the Roast."

He holds a letter from the king, "*Sir I have Seen your Intentions but cannot prevail against Vice in Power. Yours Geor*" (ge). On the table lies a letter, inscribed, "*To the Enqu— wherby mo(st) eminent Service to m ing g Country. (P)itt*".

Beneath the design is engraved:—

"Where Honest Virtue dwells, Tranquillity should Reign
But yet he is distress'd for Vice must give him pain".

In the division on our right, Mr. Fox, seated at a table, leans on volumes marked "*Machiavel*," and "*(R)obert's State Tricks*"; he soliloquizes, "*Yet not of themselves the gay beauties can please. We only can taste when the Heart is at ease*." On the table is a letter, inscribed, "*From the Enquiry, There(f)ore be not frigh(ten)ed for we*"—— The "Enquiry" refers to the parliamentary inquiry into the conduct of the Newcastle Administration. On the ground lies a letter from the king, "*Sir I have seen your Farce but if I can it shall not do. George Rich*". and a second letter entitled, "*Simon Buzzards Letter to Harry B—*".

Beneath this design these lines are engraved:—

"Black, Horrid, Direfull, All that can Affright,
Pursue & Scare, the man who's not Upright."

Over Pitt is written, "*The Distressed Statesman! Ha Ha Ha no Such thing*". Over Fox appears, "*The Distressed Statesman Oh Oh Oh—just the Thing*."

Mr. Pitt, appointed Secretary of State in December, 1756, resigned in April, 1757, and was re-appointed June 30, 1757.

Mr. Fox, Secretary of State, had resigned his office in December, 1756.

This satire was probably designed as a sequel to "The Distressed Statesman", No. 3594, showing that Pitt's distress was solely on account of the bad state of the kingdom, but, his mind being honest, he was tranquil and at ease. With him is contrasted Fox, whose alleged vices and misgovernment gave him cause for distress.

1 $6\frac{1}{8} \times 6\frac{1}{2}$ in.

2 $6\frac{1}{8} \times 6\frac{1}{2}$ in.

3596.

"OLIVER CROMWELL to honest Wil Pat Esq^r."

Pub^d Accord^d to Act 1757

[April, 1757]

AN engraving over two columns of verse, and showing that Mr. Pitt, seated at a table, cries, "*Avaunt Trayter I defie thee*", to the ghost of the Protector Oliver, who addresses him with, "*It's all over it's foolish to be honest*". Mr. Pitt was made Secretary of State in December, 1756; he resigned in April, 1757, after the latter date this satire was published, as a compliment to Pitt, and a censure on his forerunners in office, the Newcastle Ministry.

III. P. 2.

4 E

For Mr. Pitt, see "The French King in a Sweat", No. 3691. Below the design these verses are engraved:—

"Song".

"Now Ghosts are in Fashion resolv'd to make one
I'm come Sir to tell You that You Must have done
For Your Schemes are too good your Intentions to Just
And Corruption must reign still by Jove S' it Must
Sing Tantar

For Pluto has rav'd till hes hoarse as a Crow
And desir'd I'd step here S' to give you to know
That No longer he'll bear your Impertinent tricks
& More to inform you he swore too by Styx.
Sing tan &c

Old Sarah¹ has Grumbled and growl'd like a Cat
Calld you turncoat & Shifter A Whig & all that
And cou'd she get leave to come to you She Swears
She'd slit up your nose & cut of your Damn'd Ears

Sir Rob^{1 2} laughs at her, & makes her so mad
That she swears it was he that made you all so bad
so they Brawl & they scold till you'd think they wou'd fight
And I'm often Dispatch'd Sir to set them to right

But now S' I'll give you a word of Advice
For I hear the Cock crow & must march in A trice
This Maxim Embrace & trust me as a friend
Pursue no one Scheme but what's for your own End

Tis the way of the Whigs which I taught 'em at first
Of all Mortal's most wicked & sure to be curst
But no matter for that let them do as they please
And for hell Boys they steer with their Conscience at Ease

But the Patriot smiling the traitor Bespoke
Sure Nolly you only can mean this in Joke
But if you're in Earnest I'll take it quite Civil
to pack up your alls & scout back to the Devil

Old Noll in a fury began strait to bellow
And cry'd why the Devil sure is in this fellow
But Pluto revenge from thy Hands I'll Obtain
And d' ye hear, M'. Pert you'll be soon out again".

$7\frac{1}{8} \times 6\frac{1}{8}$ in.

3597.

HODGE-PODGE or the BRIDGE MIRROR.

Published According to Act of Parliament.

[May 10, 1757]

An engraving representing Mr., afterwards Sir James Hodges, standing in Guild-hall, London, on his election as Town Clerk of that city in the room of Mr. Miles Man, deceased. Mr. Hodges was elected May 10, 1757.

¹ That is, the first Duchess of Marlborough; see "The Ghost", &c., No. 2786.

² Sir Robert Walpole.

The print shows the interior of Guildhall and Mr. Hodges standing on a pedestal with many persons about it. The candidate says, "*As history is the key of sence, Touchstone of truth, & Folio Volume of all Experience the last Edition in neat Italics of soundest Policy &c. &c. &c.*".¹ Hanging to his clothes are placards inscribed, "*Tom Thumb*", "*Jack the Giant Killer*", "*Tom Long the Carrier*", "*King and the Clobber*", "*Mother Shipton Prophecy*", "*Guy Earl of Waerwick*", "*Mother Bunch*", and "*Old Woman of Ratcliff Highway*". Several of the spectators are speaking, one says, "*He's a surprising Fellow*"; another cries, "*well done Hodge*"; a third shouts, "*Silence in the Hall*". Portraits hang on the wall behind the candidate. The legs and feet of the statues of Gog and Magog appear above, and one on either side of the steps which lead upwards from the hall. A clock, placed over the doorway to which these steps give access, points to ten minutes to twelve.

"The Public Advertiser", for Thursday, April 28, 1757, p. 2, announced, in the following words, the death of the officer preceding Mr. Hodges:—"Tuesday Night died Miles Man, Esq., Town Clerk of the City of London, a Gentleman universally esteemed and respected, having filled his Office with great Reputation for many Years. The Candidates to succeed him are Mr. Deputy James Hodges, Mr. Dobson, Mr. Palmer, and Mr. Paterson." To the partisans of one of these must be attributed the publication of the engraving in question. "The Public Advertiser" of days between that on which the above announcement appeared, and that of the election, contains advertisements by candidates for this office, and other ordinary electioneering addresses for and against the competitors. It appears that, ultimately, the contest for this place was carried on by Messrs. Hodges, who was Deputy for Bridge Ward, hence the reference in the title of the print, and John Paterson, Attorney-at-Law. An account of the election is given in "The Public Advertiser", May 11, 1757. No. 7030 of the same newspaper, p. 1, col. 2, contains a list, included in an advertisement, of the Town Clerks of London, from the Revolution to that time, and the dates of their elections to office, thus:—Messrs. William Wagstaffe, 1672; John Goodfellow, 1691; Henry Ashurst, 1700; James Gibson, 1705; Randolph Stracey, 1717; Thomas Jackson, 1724; and Miles Man, 1737; the last died as above stated.

See "The Gentleman's Magazine," 1769, vol. 39, p. 475, for an extraordinary episode in the career of Sir James Hodges.

The records of the Corporation of London have been searched, but afford no clue to the purport of the inscriptions on the above-mentioned placards. Hodges appears to have been a stationer,² and the references are ironical with regard to a certain speech of his as reported in "The London Chronicle", p. 366, April 14 to 16, 1757, on the occasion of his proposing in the Common Council of London that the freedom of the City should be presented to the "Right Honourable William Pitt and the Right Honourable H. B. Legge, respectively late one of the principal Secretaries of State, and Chancellor of the Exchequer," and that the proper documents should be enclosed in gold boxes for presentation. These propositions were agreed to, so that, as "The London Chronicle" further states:—"Yesterday Afternoon the Town-Clerk (Mr. Miles Man, see before) waited on Mr. Pitt at his Seat at Hayes in Kent, and on Mr. Legge at his House in Downing Street, with copies of the above Resolution. The following is part of the Speech of the Gentleman (Hodges) who made the first Resolution:—'History the Key of Knowledge, and Experience the Touch-

¹ This is a parody on a speech delivered by Mr. Hodges; see below.

² "The Grub-street Journal", 1732, p. 3, Feb. 15, contains an advertisement of books, "Printed for and Sold by JAMES HODGE, at the Looking Glass on London-Bridge." Many of the works thus announced are text-books and manuals.

stone of Truth, have convinced us that this Country owes the Preservation of its most excellent Constitution to the frequent Jealousies, Fears, and Apprehensions of the People,' &c." The speaker is further reported to have eulogized the Ministers in question, alleged the effect of a memorial, complaining to the king of his ministers, to have been the removal of the same, and the appointing of Messrs. Pitt and Legge in their places,—“which revived the sinking spirits of the People, and raised a sinking Land; our Country, Britannia, almost expiring, raised her dying Head, saw Virtue and Integrity (who had long deserted her) offer their Assistance in the Persons of Mr. Pitt and Mr. Legge, cheerfully accepted their friendly Aid, at once forgot past Misfortunes, tho' very great, and suffered them to be buried in future Hopes; the consequence of which was,” &c. This speech may be the “Hodge-Podge” referred to, and the engraving may have been published by the party opposed to Mr. Hodge and his political views in favour of Mr. Pitt and his administration. See “Will Quixote”, &c., No. 3598.

Legge had been appointed a Commissioner of the Treasury, November 16, 1756, and Pitt entered office, in the room of Fox, as Secretary of State, December 4, next following. Both Pitt and Legge resigned their offices in April, 1757. In No. 51 of the above journal, April 26 to April 28, 1757, p. 404, under “The Test,” a further reference occurs to Mr. Hodges and his speaking in public; after describing the change of the Ministry and the manœuvres of one political party, it states:—“By these Artifices the Minds of Men have been worked into a violent Fermentation, and *Discontent*, nay almost *Disaffection*, has stalked about for some Days past. A Bookseller harangues the Populace. ‘Silence in the Hall—Mr. Deputy H—— is going to speak—there is no Man at the other End of the Town can talk with him. He is a surprizing Fellow, considering how illiterate he is—Hear him!’” Then breaks out the premeditated Bombast (p. 366),¹ and a Resolution is taken by an intoxicated Party to offer an Affront to their Sovereign.”

The placards represented in this engraving being inscribed with the names of story books may refer to works sold by the bookseller at his shop on London Bridge, and their *quasi*-historical character may indicate the opening of the above quoted speech. Further comments on this speech occur in “The London Chronicle”, see pp. 434 and 435, May 5 to May 7, 1757.

In “Political and Literary Anecdotes of his Own Times,” by Dr. William King, Principal of St. Mary Hall, Oxford,² 1819 (600. c. 2), pp. 181-3, is the following reference to the oratory of Sir James Hodges:—“Every age produces men (very few indeed) who seem to be orators born, who not only without the aid of learning, but without use and exercise, which are so necessary to the formation of an orator, are endowed with a talent of speaking and replying readily and fluently. I have heard a speech from *Hodges*, the present town-clerk of London (who was bred a bookseller, and I am well assured is unskilled in any language but his own) which gave me more pleasure and satisfaction than I have received from the harangues of many of our celebrated orators, whether at the bar or in the senate.”

4½ × 2½ in.

3598.

Will Quixote and his Squire going in triumph to the City.

[May 24, 1757]

This is a satire on the presentation of the freedom of the City of London to

¹ This refers to the passage before quoted from “The London Chronicle.”

² See “Frontispiece to ‘The Toast’”, No. 1849.

Mr. Pitt and Mr. Legge, May 24, 1757, see "Patriotism Rewarded", No. 3590. The view comprises Fleet Street, with Temple Bar in the distance. Pitt and Legge, or "*Quixote-Consul*", and "*L—Servus*", are in a chariot of state and under a canopy, drawn by two richly caparisoned horses, the design being to satirize this proceeding by comparing it with a performance of theatrical mountebanks. A group of three gentlemen stand in front on our left, one of these is a physician (?); his neighbour, who has two books under his arm, points to the triumphal car, and says, "*No, by G—d wee are glad you are out*". On the other side a gentleman cries to one of the riders, "*For G—d's sake Dear H——s got me a Box*", i.e., enable him to witness the approaching performance (?).

Below the design is engraved :—

"*Servus, ne sibi Consul
plus nimio placeat, curru portatur eodem.*" (Juvenal?)

For Mr. Pitt, see "The French King in a Sweat", No. 3691; for Mr. Legge, see "The Treaty", No. 3608. See "Hodge-Podge", No. 3597.

This print is referred to in a note on p. 202., vol. ii., of the "Memoires of the last Ten Years of the Reign of George the Second", 1822, by H. Walpole; it is there described as "a card"; on the use of which term see "The 2 H, H's", No. 3342.

$3\frac{7}{8} \times 2\frac{1}{2}$ in.

3599.

"THE TRUE PATRIOT"

"75" *To be had at the Acorn facing Hungerford Strand.* [May, 1757]

THIS engraving comprises a medallion bust portrait of Mr. Pitt, in three-quarters view to our right, the eyes to the front, the head slightly bent forward. On a table at the side of the figure lie three books, one of which is marked on the edge, "*LN, (?) LAW*", and a scroll inscribed, "*Magna Charta et Libertas*". The medallion is placed on a pedestal, and below it is a cartouche with the inscription:—"*To the R^t. Hon^{ble}. the Lord Mayor Aldermen & Common Council of the City of London, this Plate is Dedicated by their hum^{ble} Serv^{ts}, Darly & Edwards.*"

Standing on the pedestal on our right of the medallion, is a naked figure of Liberty, holding her spear and cap, and trampling on a figure of Mr. Fox, and emblems of France. On our left stands an allegorical figure of Loyalty, a draped female, holding a heart in her right palm, trampling on a manacled figure of Envy; the municipal emblems behind her include a flag inscribed "*S P Q L*."

This design is No. 75 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design :—

"Plate LXXXV. A very striking Likeness of the great Mr. Pitt, whose effigy is supported by Loyalty and Liberty, the first of which is treading Envy under her feet, while the latter is crushing the Craft and Subtilty of the Fox. May this illustrious Worthy maintain the Dignity and Honour he has hitherto deserved, and never deviate from the Interest of a People that love him."

The occasion of this satire is illustrated by "Patriotism Rewarded", No. 3590, "Hodge-Podge", No. 3597; "Will Quixote", No. 3598; and "Court Manners", No. 3602.

See "The 2 H, H's", No. 3342. See "The Patriot Minister", a reproduction of this satire, No. 3600.

$4\frac{1}{4} \times 3$ in.

3600.

"THE PATRIOT MINISTER."

[May, 1757]

A PORTRAIT, engraved, of William Pitt, first Earl of Chatham, in a circle, turned to our right, the face in three-quarters view in the same direction; figures of Loyalty and Liberty bearing emblems, hold over the portrait a label inscribed "*THE PATRIOT MINISTER.*" Loyalty, with the sceptre of Justice having a pennon attached, the last inscribed "*S. P. Q. L.*", thus referring to London, holds a naked heart in one hand, and places one foot on the neck of Envy lying on a fox's head, with a man's wig, a reference to Mr. Fox, afterwards Lord Holland; near the head is paper marked with *fleurs-de-lis*, significant of Fox's alleged sympathies with France. By the side of Pitt are an inkstand, and "*Magna Charta et Libertas*". Below the portrait these lines are engraved:—

"*In Virtues (Britons) bright as Hyperion, View,
The best of Statesmen & of Patriots true,
No Vice or Bribe, can e'er Corrupt his Sight,
See PITT Confirm his King & Country's Right.*"

This print is adapted from "The True Patriot", No. 3599, and serves as a frontispiece to "England's Remembrancer: or, A Humorous, Sarcastical, and Political Collection of Characters and Caricaturas", &c., "In Seventy-four Copper-Plates", see "The 2 H, H's", No. 3342. For Mr. Pitt, and Mr. Fox, see "The French King in a Sweat", No. 3691.

4 $\frac{1}{4}$ × 3 $\frac{1}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3601.

"THE PATRIOT MINISTER."

[May, 1757]

THIS engraving is a reproduction, or qualified copy, from that which is described as "The True Patriot", No. 3599. Instead of the dedication to the Lord Mayor of London, &c., the following verses are engraved in a cartouche, placed in front of the pedestal:—

"*In Virtues (Britons) bright as Hyperion, View,
The best of Statesmen & of Patriots true,
No Vice or Bribe, can e'er Corrupt his Sight,
See PITT Confirm his King & Country's Right.*"

See "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue.

4 × 3 $\frac{1}{4}$ in.

3602.

COURT MANNERS; or, TAVERN RIOTERS (No. 1.)

67 G. Pasquin *Biblopolium Inv't et Sculp. Londiniensis.*

[May, 1757]

THIS engraving shows a meeting of officials, probably Common Councilmen of London, during the discussion which attended granting the freedom of the

City of London to Messrs. Pitt, and Legge, for which compliment see "Patriotism Rewarded", No. 3590. Mr. Fox stands at the foot of the table, round which the other personages are grouped; he holds a paper inscribed "*Political Lyar*", as to which see "The Lying Hydra", No. 3633. Shaking his finger at one of this company, Fox shouts, "*You lie You Sir I'll have you in y^e Stocks for getting Drunk.*" One of the company, who has a bear's claws, turns from the table and says, "*I'll Leave ye, why thie'r Ruder than bears make 'em be quiet Sir.*" This speaker is doubtless Sir John Barnard. At the other end of the table one of the opposite party proposes, "*To those worthy Patriots M^r. P—— & M^r. L—— for thier*"——. This doubtless refers to the gift of the freedom of the City.

For Pitt, and Fox, see "The French King in a Sweat", No. 3691. For Mr. Legge, see "Patriotism Rewarded", No. 3590. For Sir John Barnard, see "The Temple and Pitt", No. 3652.

This design is 67 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXVII. A Complement turned to the Citizens of *London*, whose firm Attachment to their Rights and Liberties, and to those worthy Patriots Mr. *Pitt* and Mr. *Legge*, was so great, that they were not to be biassed by all the Craft and Subtilty of a Fox."

$4 \times 2\frac{5}{8}$ in.

3603. "COURT MANNERS OR THE TAVERN RIOTERS." (No. 2.)

67

[May, 1757]

THIS engraving is a copy from that which is described with the same title and date, No. 3602. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue; it is No. 67 in this series, and may be distinguished from the original by the absence of a publication line.

$4\frac{1}{4} \times 2\frac{3}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3604.

The SCOTCHMAN FOX'D or the LAWYER OUTWITTED.

Publish'd According to Law. price 6 pence plain Colour'd 1 skill^r.

[May, 1757]

AN engraving, showing a fox, Mr. Fox, seated at the door of the Treasury Building, over which is written, "*Places and Pensions Wholesale and Retail.*" Mr. Hume Campbell approaches his friends, who are gathered near the door on our left, assuring them, "*I have often chang'd my Principles now I am going to Change my Trade & turn Politician.*" Near him is a dog running away with a bone stolen from another dog, or, perhaps, one dog running after another to take the bone out of his mouth. Two bishops are on the right, conversing about recent political changes. One prelate says, "*Suppose Bro^r as in y^e Jew Bill we cou'd secure the Presents to our selves.*" His fellow states, "*He must not be Ch— of the D—y for he'll fill all the 44 fatt Livings with Mess John's*". Two noblemen stand near, one cries, "*Dee'l ta me Saul mon but I wo no reseen me Plauce, vere it to his Brether.*" The other demands of Fox, "*Do you intend to serve all your Bl—d*

H—s so, Mr. Reynard. Mr. Legge is walking away, saying—"I hope my Legs will be able to carry me out of such Company."

Below the design these verses are engraved:—

"How he thought to Retire to his dear Native Scotia,
And there Sing in Sine Cure Deus hæc otia;
Alas! how the Courtiers fair Promises cheat us!
Here the Lawyer is baulk'd of his hoped-for Quietus.
Thus you Read in this Tablet, as plain as a Book,
How Fox was too hard, for a Thorough bred Rook,
And hence his Bar-Breth'ren instructed may be,
Not to plead upon Hope, but secure first the fee."

When Mr. Pitt was about to be discarded in April, 1757, Legge was solicited to remain, but he refused, and went out with his chief. In May, 1757, when the Duke of Newcastle was endeavouring to form an administration, Hume Campbell asked the Treasurership of the Navy in addition to his office of Lord Registrar of Scotland, and probably would have had the new post, or some equivalent; as this office was otherwise disposed of, he demanded that Lord Mount Edgcombe should be removed, and the Duchy of Lancaster given to himself for life; he was, however, disappointed, or, as was said, "foxed and outwitted." Hume Campbell was son of Lord Marchmont; bred a lawyer, he applied himself entirely to his profession, which he was at once formed to adorn and suit, for he was "eloquent, acute, abusive, corrupt, and insatiable." The Duke of Newcastle selected him as his champion in the debate on the treaties made with foreign Powers, as to subsidies, 1755, and induced him "to change his trade as he already had his principles." See H. Walpole's "Memoires of the last Ten Years of the Reign of George the Second", 1822, i., p. 455; ii., pp. 217-8.

For Mr. Hume Campbell, see "Byng Return'd", No. 3367. For the "Jew Bill", see "The Grand Conference", No. 3203. For Mr. Legge, see "Patriotism Rewarded", No. 3590. For Mr. Fox, and Mr. Pitt, see "The French King in a Sweat", No. 3691.

$13\frac{1}{8} \times 8\frac{3}{8}$ in.

3605.

WITHOUT. *From the London Gazette of Saturday June 11. 1757.*

Publish'd According to Act of Parliament June 17: 1757 by T. Ewart at the Bee Hive near St. Martins Lane in the Strand. Price Six Pence.

[June, 1757]

AN engraving, showing a tower, "1", above which appears a throne; a monarch seated on the latter is obscured by a cloud, so that the crown, orb, and sceptre only appear. Two counsellors, "2", with heads of geese, stand near the tower, and are gossiping. Two bishops, "3", are playing at backgammon and drinking spirits. Two noblemen, "4", are robbing a countryman who sleeps in a chair. Two senators, "5", are counting their bribes, and one is slyly pointing to his "*Pension*". A loom, "6", is advertised "*To be Sold Cheape*", and covered with cobwebs. French troops, and Indians, "7", are attacking English colonists and burning their houses. A sailor, "8", is half-starved and begging. "9" is an idle fleet. "10" is a camp, the officers dancing, drinking, and playing at skittles. Two countrymen, "11", stand in front, with their empty pockets turned inside out. "12," a poor family starving, their cupboard empty.

Below the design is the following description, engraved:—"The word WITHOUT is proper to be regarded. A Paper entitled Meditations for every Hour

in y^e Day is now very Publick. The true state of a Nation in Europe 1757. 1. Supreme Majesty — Power. 2. Counsellors — Abilities. 3. Bishops — Religion. 4. Nobles — Honour. 5. Senators — Honesty. 6. Manufactories — Trade. 7. Colonies — Protection. 8. Seamen — Encouragement. 9. Parading Fleets — Fighting. 10. Great Armies — Use. 11. The Common People — Money. 12. The Poor — Bread."

"NB The Introduction of the word WITHOUT is necessary to the Reader's Information. Prayers have been Offerd up in proper Congregations for the due Guidance of the Greatest Man in Power."

$13\frac{1}{8} \times 7\frac{1}{8}$ in.

3606.

Le Roy de France, et La Bohémienne.

[June, 1757]

IN this engraving the Queen of Hungary, as a beggar woman, implores the assistance of the King of France, and offers him, as an inducement, a basket of precious stones, acquired when she was a beggar in England. She says, "*Sire Ayez Pitié d'Une pauvre Bohémienne et daignez d'Accepter ces Belles Pierres Vertes Acquises du temps Quelle Mandioit en Angleterre*". He directs her to carry them to his mistress, Madame de Pompadour, "*Portez le's á Pompadour*". In the distance is a view of the city of "*Prague*" in flames, which fixes the date of this print in the month of June, 1757, during the siege of that city, which was raised about the end of the month. The Queen of Hungary had at one time been greatly assisted by England, and was deemed extremely ungrateful when she took part against the allies of England.

See "The Cricket Players of Europe", No. 2506. For the Queen of Hungary, see "The Sequel to the Auction Room", No. 3694.

$7\frac{1}{2} \times 4\frac{7}{8}$ in.

3607.

"*The INDULGENT CARE of the ROMAN EAGLE display'd Or an Emblematical representation of the Duty incumbent on a Patriot Prince, and HEAD of the EMPIRE towards the whole GERMANIC BODY.*"

Published according to Act of Parliament July the 29 1757 By T. Kitchen at the Star on Holborn Hill.

[June, 1757]

IN this engraved design the German Eagle displays a map of Germany. On each side is a group of European potentates. The King of France is tearing off "*ALSACE*" and adjoining territories; he says:—"Me be Guarantee of de Treaty de Westphalia, and shall fulfil my Engagements with as much veracity and honour as I did my Guaranteeship of de Pragmatick Sanction." Russian Bears are tearing "*HUNG*" (ary), "*MORAVIA*," &c. Behind France are three persons commenting on current public affairs. One says:—"See the Grand Incroacher (France) is tearing from Germany a great part of Westphalia as he and his predecessors have already done Alsace, French-Netherlands, Luxemburg, Lorrain &c. I suppose not only Newport and Ostend, but all Flanders also will be the reward of his service for distressing those Princes & States which the E—p—r ought to take under his Paternal Protection."

The second speaker says :—" *His Sacred Majesty of Great Britain sav'd the Qu—n of H—ng—ry from the Brink of Ruin in the late War, and now in return (such is her Gratitude) she's Invited an Army of 150000 Frenchmen to Invade his Majesty's German Dominions!—But from French Faith and Au—n Gratitude ; Good Lord delliver us !*"

The third speaker declares :—" *And to Compleat the Ruin of this miserable Empire, these unnatural Parents have call'd in above 100000 Russian Bears to Ravage & tear in pieces their Native Countrey.*"

In the distance beyond these figures is the Prussian Eagle in a cage, with three potentates clipping his wings. It is stated above that :—" *The Black Eagle exhibited here in a Cage is the Ensign of Prussia, and is a very expressive Emblem of the present unhappy Circumstances of the Magnanimous King of Prussia the Guardian of the Protestant Religion in Germany, who is beset with Enemies on every side. And as they here Clip the Wings, and pluck the Feathers of the Eagle in the Cage, so the two greatest Popish Powers in Europe animated by the Antichristian Pope of Rome (thro whose influence Millions of Protestants &c. have been put to death for ages past on account of Religeon) have conspired against this great and most Illustrious Prince, not only to Strip him of all his Dominions, but also to exterminate even the Name and being of Protestants out of Europe—to this end they have already engaged almost all the Potentates of Europe, and even Several Protestant powers! Oh astonishing infatuation!—to distress and Crush him, so that unless Divine Providence interposes in his behalf and the Protestants Religion, all is lost.*"

On the opposite side are the Pope, the Emperor, Holland, &c.

The Pope, with his hands on the Emperor's shoulder, says :—" *The Holy See gave the Kings & Queens of France formerly a Dispensation to break their Solemn Oaths, so do I unto you my Eldest Son ; but as to these complainants, they are Arch Hereticks, and, 'tis well known Holy Church keeps no Faith with Hereticks ; they ought to be extirpated from the Earth ; Remember how it served Iohn Huss and Jerome of Prague.*"

The Emperor adds :—" *Did he (Prussia) not unjustly Seize Saxony and Invade Bohemia and first drew the Sword and thereby became the Agressor in this War ?*"

An advocate of Prussia rejoins :—" *Yes—but 'twas necessary Self defence drove him to it. For 'tis well known to all the World that he offer'd to retire and withdraw his Army if her I—p—l M—jes—y of H—ga—ry would but give her Royal Word that his Dominions should not be Attacked the last year or the present ; but evasive answers were given.*"

Another speaker addresses the Emperor :—" *If you don't drive this Foreign Army of French Cut Throats out of Germany, the Injured Princes and States will have reason to complain that you Invited them hither in violation of your most Sollemn Coronation Oath, to Spread Ruin and desolation, & to Extirpate the Protestant Religion out of Germany. But behold the Noble Roman Eagle covers and Protects all Germany with its Extended Wings ! a just and natural Emblem of that Protection which you as Head of the Empire obliged your Self & to afford to all its Members, especially when Invaded by Foreigners.*"

Another man says :—" *When Holland becomes a Province of France, then Great Britain the chief Bulwark of the Protestant Religion Will be in danger, and if that sinks (which Heaven avert,) then farewell Civil and Religious Liberty, and pure Christianity ; then enter Popery and Slavery, Masacres, and the most bloody Persecution, all over Europe.*"

Holland says :—" *Twill be our turn next, the Snake in the grass begins to peep, the Grand Monarch now wants 4 of our Cities, as Hostages for our Neutrality. The Next demand will be 2 or 3 of the 7 Provinces ! Such is the Great Modesty of his Most Christian Majesty.*"

In the distance is a Frenchman endeavouring to entice the Hanoverian Horse, saying :—" *Me give you de fine Trappings, and put on you de French Wooden*

Shoes, and you shall be de White Horse de State for de Grande Monarch to Ride on, and you shall be fed with de fine soup Meagré which will make you as fat as de Whipping post or a French Soldier”.

Below the design are engraved these verses :—

“ Unhappy Germany, what Wôes are thine !
E'en who shou'd most protect, against thee joyn !
Whom solemn Oaths have to thy Int'rest bound,
Break e'ery League, and e'ery Right confound ;
Invite the Gaul, voracious to devour,
And bid the Russ their hardy Squadrons pour.
But vain their Hope to break the Prussian Force,
Or tame with Bit the Hanoverian Horse,
Whilst martial Fred'rick thunders o'er the Fields,
Or Cumberland his Fathers Vengeance wields ;
His Hunters shall the fierce Invaders eye,
And from their Arms th' unerring Death shall fly.
Nor shall confed'rate Chiefs of German Name,
Forget the Splendour of their antient Fame,
But all unite and e'ery Mean essay,
To drive with Force the Savage Bands away ;
Peace shall again her Olive Branches spread ;
And harrass'd States rejoyce beneath the Shade.”

$12\frac{3}{8} \times 6\frac{5}{8}$ in.

3608.

The Treaty or Shabears Administration.

[June, 1757]

THIS etched outline displays the Duke of Newcastle seated on a turnstile, one arm of which is tethered by a cord to the foot of a table on which lies the crown of England ; intimating that however versatile his Grace may have been, he was never disposed entirely to abandon his connection with the source of power. The Earl of Bute is attitudinizing before the Duke with all the grimace of a person inordinately vain of his person, particularly of his legs. Mr. Pitt, and “Gawkee” (Earl Temple), are obsequiously bowing to the duke ; and behind him struts his nephew, Henry, ninth Earl of Lincoln. These verses are engraved below the design :—

“ See Gawkee & P—t how they Sue for a place,
See, perch'd on a turnstile his unsteady Grace,
Holding fast on each Side that he may'nt tumble down,
Half his face to his Foes, half his Ar—e to the Crown.
See a blue ribbon'd, silly, proud, son of a W—e,
See a Strutting Scotch Peer, of whom I could say more.
Then see in the corner a strong hempen string
That Shall hang the Vile D— if he leaves his good K—.”

Horace Walpole described Lord Lincoln as the mimic of his uncle's fulsome fondnesses and follies, but endowed with more honour and more pride ; a political weather glass, his quicksilver was always up at insolence, or down at despair. See “Memoires of the last Ten Years of the Reign of George the Second”, ii., 1822, p. 203. “Pitt grew less and less austere to Newcastle ; and now, when this vain man was arrived at the period of detected misgovernment with regard to his country, of ingratitude and disobedience to his master, of caprice, duplicity, and irresolution towards all factions ; when under prosecution by parliament, and frowned on by his sovereign ; at this instant were the hopes, the vows of all men addressed to him ! The outcast of the ministry, the scorn of the court, the jest of the people, was the

arbiter of Britain: her king, her patriots, her factions waited to see into what scale he would fling his influence!" This print was announced in June, 1757; see "The Gentleman's Magazine", 1757, p. 291.

"Shabear" refers to Dr. John Shebbeare, a profligate writer, who assumed a tone of extreme virulence, and declared that his object was a pension, or the pillory, both of which he attained. He published seven "Letters to the People of England", which were violent against William III., George I., and others.

See H. Walpole's "Letter" to Sir H. Mann, June 1, 1757. "I inclose a most extraordinary print. Mr. Fox has found some caricaturist equal to George Townshend, and who manages royal personages with at least as little ceremony. I have written 'Lord Lincoln' over the blue riband, because some people take it for him, likeness there is none: it is certain Lord Lincoln's mother was no w—e; she never recovered the death of her husband. The line that follows 'son of a w—e' seems but too much connected with it, and at least the 'could say more' is not very merciful. The person of Lord Bute, not his face, is ridiculously like; Newcastle, Pitt, and Lord Temple are the very men. It came out but to-day, and shows how cordial the new union is." The letter writer added a note to the above,—“This relates to a print that made much noise, called 'The Turnstile.' The uncertain figure pretended to be Lord Lincoln, but was generally thought to mean the Prince of Wales, whom it resembled; but in the second impression a little demon was inserted, to imply 'The Devil over Lincoln.' Yet that evasion did not efface the first idea.” The figure in question here is that of a tall man, much taller than the Prince of Wales (George III.).

For the personal vanity of Lord Bute, one of the objects of this satire, see "Memoires" as above, ii., pp. 47-8, in reference to the Princess of Wales's conduct after the death of her husband, and numerous satires on his lordship and his connection with the mother of George III., which follow this first notice of Lord Bute in this Catalogue:—"It now at last appeared that paternal tenderness or ambition were not the sole passions that engrossed their thoughts (those of the Prince (George III.), and his mother). It had already been whispered that the assiduity of Lord Bute at Leicester-house, and his still more frequent attendance in the gardens at Kew and Carlton-house, were less addressed to the Prince of Wales than to his mother. The eagerness of the pages of the backstairs to let her know when Lord Bute arrived (and some other symptoms) contributed to dispell the ideas that had been conceived of the rigour of her widowhood. On the other hand, the favoured personage, naturally ostentatious of his person, and of haughty carriage, seemed by no means desirous of concealing his conquest. His bows grew more theatric, his graces contracted some meaning, and the beauty of his leg was constantly displayed in the eyes of the poor captivated princess. Indeed, the nice observers of the court-thermometer, who often see a change of weather before it actually happens, had long thought that her royal highness was likely to choose younger ministers than that piece of empty mystery, Cresset: or the matronlike decorum of Sir George Lee.—Her simple husband, when he took up the character of the regent's gallantry, had forced an air of intrigue even upon his wife. When he affected to retire into gloomy *allées* with Lady Middlesex, he used to make the princess walk with Lord Bute. As soon as the prince was dead, they walked more and more, in honour of his memory." Sir Joshua Reynolds's whole-length portrait, and that by Romney, the latter engraved by J. R. Smith, illustrate by the display made of Bute's legs, an habitual attitude of the princess's lover; each picture shows his legs effectively, in the former portrait he is standing in state robes, in the latter in an ordinary costume, leaning against a mantelshef.

In a later impression of this plate the Devil appears hovering over Lord Lincoln, with the following lines:—

"As sure as I look over L—n.
that shall not happen which these think on."

This impression shows that the riband of Lord Lincoln was painted blue, that of the Garter; the riband of Lord Bute green, that of the Scotch Thistle. It is to this republication Walpole alluded in the letter which is quoted above.

For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636. For Lord Bute, see "The Quere?", No. 3735; "The Loyal Beasts", No. 3740, and many entries in the fourth volume of this Catalogue. For Mr. Pitt, see "The French King in a Sweat", No. 3691. For Lord Temple, see "The Claims of the Broad Bottom", No. 2579; "The Eaters", No. 3545; "The Temple and Pitt", No. 3652; "A List", No. 3414; "(King) of Prussias S(peach)", No. 3425; "Exit Unworthies", No. 3427; "The Simile", No. 3432.

$14\frac{7}{8} \times 8\frac{1}{4}$ in.

3609.

The Devil turn'd Fisherman.

Publish'd According to Act.

[July, 1757]

THIS engraving shows figures representing many of the Powers of Europe assembled in conversation near a deep pool, where Maria Theresa, the Empress-Queen, and her allies are wallowing. The Devil, in the foreground, draws a net through the water so as to catch the strugglers; he says, "*I shall have A fine haul.*" Maria Theresa, sinking, and holding her hands imploringly, cries, "*My good Neighbour be compassionate & I'll come to any Terms.*" The King of France, falling backwards, and throwing up his hands, exclaims, "*I wish I had not come to Assist, I am almost out of my depth & shall share your fate.*" The other allies of Austria in this contest were the King of Denmark, and the Empress of Russia. The remaining two persons in the pond are both males, one of whom cries to Britannia, who is standing on the shore, "*As I have been forced into y^e pond, I'll keep my head a bove water, till y^e English helps me out.*" Britannia answers, "*Dear Brother be not Afraid, we are always ready to help the distrest.*" The remaining swimmer cries to one of the nearer persons of the standing group, "*Dear Brother of Sweden help me or I shall be drown'd.*" The king thus addressed says, "*What you want to draw me in do you, but I'll keep a dry Skin while I can.*" The Elector of Saxony and King of Poland (?), who had been closely pressed by Prussia, says, as if to himself, "*I hope I shall not be forc'd to jump in.*" The King of Prussia, with a leading staff in his hand, cries, "*I am glad her (the Empress's) danger, has brought her to Reason.*" Another king, probably a neutral, replies to the last speaker, "*I always blam'd the Empress for walking so near y^e deep pond wth such bad Company.*" The Turk, standing in the background, remarks, "*These Infidels are always falling into y^e pond.*" Another King, probably of Spain, or Sardinia, says, "*Ye may all Shift as you can. I'll concern my self with none of ye.*" The Pope, lifting up his hands, declares, "*Unless ye have Faith ye are all D—d.*" Holland, a country which had preserved its neutrality in the European quarrels of this period, runs away with some of the clothing of the swimmers, and is represented by a man who shouts, looking behind, "*Tis best to make hay while y^e sun Shines & now is y^e time.*"

The political movements of the spring and summer of 1757 had brought the King of Prussia as an apparent victor to the walls of Prague; the Austrian Marshal Count Daun, however, completely out-manœuvred the king, and, in June, utterly defeating him at the battle of Kolin, compelled him to raise the siege of that city. This print was probably published while the fortunes of the Empress-Queen seemed at a very low ebb.

For Maria Theresa, see "The Sequel", No. 3694. For the King of Prussia, see "The Difference", No. 3671.

For the subject, see "The Slough", No. 3471, and "The Hungarian Disaster", No. 3472.

$11\frac{1}{8} \times 7\frac{1}{2}$ in.

3610.

THE TERROR OF FRANCE 1757 (No. 1.)

"Here you see Cæsar has—repass'd the Weser."

63

[July, 1757]

THIS engraved design, little more than an outline, represents the Duke of Cumberland on one side of the river Weser, running away from Marshal D'Estrées, who had defeated him in the battle of Hastenbecke, July 26, 1756, and compelled him to withdraw over the Weser. This defeat led to the Convention of Closter-Seven, see "The Truant Francois", No. 3614; "The Dream", No. 3613; "A New Map of Great Gotham", No. 3616; "The Truth", No. 2329. The duke holds the Hanoverian banner, charged with the Horse, which is supposed to neigh, "*Hight Gee Ho for a Million*". The duke shouts, "*Oh! for my Recruiting Serjeant with more men and money*"; see "The Recruiting Serjeant", No. 3581. A corps of "*British Guardians*", i.e., Hanoverian and other mercenaries, see "The 2 H, H's", No. 3342, appears in the distance, running as fast as they can. Marshal D'Estrées stands on the other side of the river, holding out his baton, and crying, "*Sar Sar mon Ami vat you no Stay for me stop one little vile den I come*"; behind him is a body of French troops. In the distance is "*Turnipolis*", or the city of Hanover, see "The H——r T——p Man come again", No. 2578. For the subject of this design, see "The Horse Stealer", No. 3617. "A million" refers to the grant of a subsidy of that amount in aid of Hanover, or the king, May, 1757.

This engraving is No. 63 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XLIII. alludes to the same Translation with Plate LXL, and needs no further explanation". For "Plate LXI", see "The Horse Stealer", No. 3617.

For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646.

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{5}{8}$ in.

3611. THE TERROR OF FRANCE, 1757. (No. 2.)

63

[July, 1757]

THIS engraving is a copy from the satire described with the same title and date, No. 3610; and may be distinguished from the original by the mouth of the horse in the standard being open, whereas it is closed in the original.

It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue. It is No. 63 in this series.

The inscription below the design is:—

"Here you see Cæsar, Has repassed y^e Weser."

$4\frac{1}{8} \times 2\frac{3}{4}$ in.

Brit. Mus. Library (Grenville), 16.370.

3612.

"PROTESTANTISM & LIBERTY, OR THE overthrow of Popery & TYRANNY. Dedicated to all true Protestants and Lovers of Liberty."

*Publish'd according to Act of Parliament Septemb^r y^e 5th 1757 Price 6^d.
Sold by T. Ewart at the Beehive near St. Martins Lane in the Strand.*

[September 5, 1757]

AN engraving, showing Justice, "A", holding a balance, in one scale of which the BIBLE weighs down "BULLS, PAR(dons), INDUL(gences)," "GENERAL COUNCILS," which are in the other scale, in spite of the efforts of the Devil, "F", the Pope, "G". Faith, Hope, Charity, and Liberty, "B", "C", "E", "D", attend on Justice. Superstition, "H", is kneeling and counting her beads before an altar. Tyranny, "I", in front of the "INQUISITION", is presenting a sword, &c., to the Pope.

Below the design is engraved the following:—"Explanation A Justice holding the Ballance of truth, B Faith, C Hope, D Charity, the Foundation of Protestantism. E Liberty, the Support of our Religion. F The Devil, G The Pope, endeavouring at The Overthrow of truth. H Superstition, the Blind Guide of Popery. I Tyranny, the Support of their horrid Principles."

The whole is enclosed in a scroll frame, on the top of which, on one side, are emblems of Protestantism, on the other those of Popery; between these is the motto, "*MAGNA EST VERITAS ET PRÆVALEBIT*".

This print was originally published in 1746, see "Truth Triumphant", No. 2830.

At this time England and Prussia were engaged in hostilities against France and Austria, the two most powerful Roman Catholic States. It was attempted to give a religious character to the war, and the "infidel" King of Prussia was styled "The Protestant Hero." In this spirit this print was republished.

10 $\frac{1}{2}$ × 7 $\frac{3}{4}$ in.

3613.

THE DREAM.

[September 8, 1757]

AN engraving, partly coloured by hand, showing the Duke of Cumberland, with his posteriors bare, and himself, through fear, acting indecorously, kneeling in supplication before Marshal D'Estrées, who is at a toilette-table on which are two bottles, one labelled "*Essence of Cavette*", the other, "*Bergamotte*", a mirror, patchbox, &c.; as in "The Truant Francois", No. 3614. The Duke says, "*Dear Mons^r. as you are Stout, be merciful, Spare my Horse's Buttocks & mine too, and my Daddy shall give you a Lion for him; a very fine Lion indeed, tho' grown somewhat lean, But then he is the tamer for that. He is so use to be ridden he will bear any burdens & be put to any pace without danger of flinging his Riders. And if you but Stroke him now and then as Daddy does, you may whip spur gull him as you list, may pull out his Teeth he will never Wince.*" The Marshal replies, "*You be von Poltron, von Bully, von Jackadenapes, You Fighta? You Sh——ta. You more fitta for von Capitaine of Blackadegarde dan for von G——l. Your Fader send you for Observe mine Motiong, not for Fighta? Perbleu you say verevell. So you send de vord, vat you observe, Me taka de Horse, me floga de Ass, me maha you pay for your peeping. Faugh! you steinka so, me no able smell mine Perfume. So put up your Breech for de present, You keep de your promise & be von good*

Boy, Your Fader maha de Presang of de tame Liong to mine Mastere vid von grande Expidiciong at on porche le Commencem d'Octobre, if de Circumstance no let makea de more hastea, Me give him back de Horsea, & give it yon von Plastere for de Fesses de Buttoques. Bote if you tinck s—t me, & runna vay, ventre sangrie! Blode de Nouns! I vip y' a—e to piece: I make von black Gelding of y' vite Horse: I no leave von Stone to him."

In the distance appears part of England, or "*GREAT GOTHAM*", where a voice, the king's, cries out, "*Zouns call én back I shall not have a Turnip left*". The king's head appears in Windsor Castle, or "*Britichausen*", which is situated on "*Codshead fl*", above the city of "*Lubertown*". The satire suggests that George II. feared the expedition fitted out against the Isle of Aix, Rochefort, &c., would provoke the French to severe hostilities in Hanover; and, expressing the same idea, on the opposite side of the Channel is "*TERRA PROHIBITA*"; the Hanoverian Horse is kicking at the ships to prevent their approaching the forbidden ground: he neighs, "*Huyhuynum! Damnye stand off! tis forbidden ground, if you advance an Inch further I shall be swallowed up*". The Marshal, notwithstanding his fierce words, seems to be much alarmed; a sealed letter hangs from his coat-pocket, inscribed, "*I am glad the Coward is still more afraid of me than I of him, or I shod have b——t myself too.*"

In "*Great Gotham*", probably near Portsmouth, stands a man with a speaking trumpet, shouting to the ships at sea, "*Oh brave! Expedition! Mum for that*". Three ships are firing at the Isle of "*AIX*", from a fort on which a flag is flying; on the flag is, "*Truce! you may get Drunk here if you please & go to Hell.*" A man, on the French coast with a speaking trumpet, shouts, "*Take as ma(n)y of our Sour Grapes as you please, while you leave us Tobacco &c*", that is, allow the French to capture the American provinces producing "tobacco, &c."

On the table lies a large scroll inscribed, "*Art of Sinking in Poetry reduced to Practice, or collection of New-Years Odes 1735.*"

t chorus

Take the Glasses & fill ye 'em

Here's a Health to brave W—— 1

Who Marshals his T(ro)ops in St James' Square,

And M——y & L——a² both innocent & fair,

Oh rare!

By C C Esq^r Poet Laur"(eate).³

See "*A New Map of Great Gotham*", No. 3616.

For the Duke of Cumberland, see "*Dinah relates her distresses*", No. 3691. For Marshal D'Estrées, see "*The Truant Francois*", No. 3614.

$10\frac{1}{8} \times 6\frac{1}{2}$ in.

3614.

"*The Truant Francois*"

[September 8, 1757]

AN engraving, little more than an outline, of the Duke of Cumberland, his breeches loosened, kneeling like a suppliant before Marshal D'Estrées, who is seated at a toilette-table with a rod in his hand, like a schoolmaster, after flogging an ill-behaved boy.

¹ William, Duke of Cumberland, born 1721.

² "Mary" and "Louisa," princesses, daughters of George the Second. The former, born 1723, married Prince Frederick of Hesse-Cassel; died 1771; the latter, born 1724, married Frederick V., King of Denmark; died 1751.

³ Colley Cibber, Esq., Poet Laureate.

The duke with his hat in his hand, his wig on the earth before him, says:—
"Pray dear Monsieur forgive me this time & I never will do so any more Dem me if I do, I was but in jest Indeed, Tis true I was fond from A brat of Play- ing at Train-bands & Captains, but it was always in A harmless way, for I always hated fighting as I hated the Devil, And think with you French men that jew de main is jeu de Vilain, at least when there is any danger, and therefore I never lov'd Slaughter in all my born days, unless in Cool blood, for a little Sport or so. And then as you are Stout, be Mercifull, Spare my Buttocks & my Daddy's favorite horse, & he shall make your Master a Present of a fine Lion of his own taming & mine together for we & our Jockeys have so us'd him to whip & spur, that nothing can provoke him to fling his Riders."

The marshal, referring to the condition of his Grace, replies:—*"Faugh! Pote up you breesh, you Staink so mush I no can Shmel a mine Perfume, you more habit for S—a dan for fita, bote you is do vat you fader say you do, You fader say you maka de Observations So you is go tell him you Observa, I takea his Horse, I Flog his Ass, And if you no keepa you vord vid de Expeditiong befor de Commence- ment d'Octobre Santri Sangrie me keepa de Horse for my Mastere, Bote if you von good boy, and no say me no more laie, den me pote it you horse to de von Academie, I mak eet von varie preetie Geilduing befor you fadere is Ride it de Nouveau."*

On the table before the marshal is a mirror, likewise three bottles labelled, separately, "*Bergamot*", "*Espret de Corne de Cerfe*", and "*Esprits de Civette*". The second bottle stands on a paper inscribed, "*Conven*" (tion); the third is placed on a letter directed, "*Au Roi Y^r Maj^{ty} Pimp, Bully & Slave. P.S. but for harts- horn & hi(s) Cowardice, I myself had been in his S—n condition."*

See "The Dream", No. 3613. For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646. For Marshal D'Estrées, see "The Dream", No. 3613; "Cæsar at New Market", No. 3623.

Marshal D'Estrées commanded the French army which defeated the Duke of Cumberland at Hastenbecke, in July, 1757. This was followed by the Convention of Closter-Seven, September 8, 1757, by which it was stipulated that the Hanoverian troops, amounting to about 38,000 men, should be disbanded.

$10\frac{3}{4} \times 6\frac{1}{2}$ in.

3615.

"THE TRIUMPH OF CÆSAR."

Pub^d according to Act at the Acorn in the Strand Pr. 6^d

[By the Marquis Townshend.]

[September 8, 1757]

AN engraving in outline, showing the Duke of Cumberland riding in mock triumph in a car which is formed of "*Part of y^e Heidelberg Tun*", loaded with turnips, and drawn by one donkey; two standards are fastened to the shafts. Under the car is a scroll, inscribed, "*Albany, New York, Fort William Henry, Oswego, Ticonderoga &c.*", intimating that British interests in North America were entirely neglected, while the utmost care was bestowed on the preservation of the "turnip farm", i. e., Hanover. The duke, as pompous as a victorious general in a triumphal car, is, like a market gardener, crying, "*Rare turnips ho Sugar Turnips Ho The Right Sort of Sugar Turnips Ho, if it had not been for me you would not have had any I assure you my good friends & theres no Root like them they are the root of all evill come any body shall taste that will but pay for them*". The ass professes, "*I like Turnips better then Roses or Thistles, or Potatoes either*". At the tail of the car is dragged the body of the King of Prussia, who complains bitterly of having been deserted, i. e., in consequence of the Convention of Closter-

Seven, by which the French were left, without opposition, to direct all their forces against him; he says, "*Oh! horrid is it for this I have Sustain'd the heat of the battle Alone, & now to be deserted Shame &—Vengeance! O Virtue*". The Duke of Newcastle, and Mr. Fox, are rejoicing at this state of affairs. The popular cry against both these ministers was that they were in the pay of France. Mr. Fox says, "*Ay, Ay let me alone I am not call'd Renard for nothing Sir.*" The Duke says, "*This is as it should be, now things are managed quite Right.*"

For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646. For the King of Prussia, see "The Difference", No. 3671. For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636. For Mr. Fox, see "The French King in a Sweat, No. 3691. For the allusions to the turnips, see "The H—r T—p Man come again", No. 2578.

There is no doubt that this satire is the work of the Hon. George (afterwards Marquis) Townshend, see "The 2 II, H's", No. 3342, who produced many satires on Mr. Fox, and the Duke of Newcastle.

$$11\frac{1}{2} \times 6\frac{1}{2} \text{ in.}$$

3616.

"A New MAP of Great Gotham & parts Adjacent"

[September 20, 1757]

IN this engraving "*Gr Gotham In Pars*" is England, where the Hanoverian Horse is calling on the expedition sent against Rochefort, under Sir John Mordaunt, saying:—"Back again or they will make me as lean as I have made you *Huy huy huy huy huyhm*"; above, appears the head of George II. in the clouds, crying, "*Oh! Call'em back or I Shall lose my Turnip field in full Crop.*" The satirists of this period represent George II. as much alarmed lest this attack on the French coast should irritate France to make reprisals on Hanover. A person on "*why I.*" or the Isle of Wight sends an exclamation to the fleet:—"Ho the fleet ahoy! Expedition! Vigour! Impression! Mum". The word "Mum" implies there were secret instructions to moderate the "vigour." The ships, under Howe, are attacking "*AIX*", the only act which the expedition accomplished. A person on "*ORELON—Ins*", i.e., the Isle of Oleron, exclaims, "*Take what Grapes you please so you let us have your Rice, Tobacco, Indigo, Sugars, &c. &c.*" This was intended to censure the English government for wasting the resources of their country in attacks on the French coasts, while they neglected the British possessions in America, the West Indies, &c. A French ship is escaping into port, while her captain is saying:—"Kiss my A—se now."; this is introduced because it was said the expedition lost a day by sending part of the fleet on an ineffectual chase of a single vessel. The commander of the expedition, on board a ship the hull of which is shaped like a caterpillar, is represented as unwilling to engage where nothing was to be got but blows; he says:—"Curse the Troublesome fellow see him safe home there is nothing to be got by such madmen but Blows." The commander's mind is supposed to be influenced by the messages delivered by the "Viper" sloop, the captain of which is represented by the speech:—"Venom to thy work Stop Sir"; this captain stated that he had seen a considerable body of troops encamped near the proposed landing-place, and that the next morning the view of the camp was interrupted, which he attributed to the enemy having thrown up earth on the beach, and that the sand hills were higher than before. The English Lion is represented as "*fast asleep.*" on "*Stupid Island*", which is afloat, with an anchor, or the "*Hopes of Gr. Gotham*", suspended "*out of Soundings*".

On the Isle of "*RHE I*", a French soldier, with his sword drawn, cries to the British fleet:—"Come hither if you dare". "Great Gotham", or England,

comprises "*Lubber-Town*" or London, near which are Kensington, "*Kensinchaay*", and "*Fooliser Fluvia*". On the French coast, which is described as "*TER—RA PRO—HI—BI—TA.*", are "*Fort Rock*", i.e., Brest, and "*Chelro*". probably Cherbourg.

On this subject, see "The Dream", No. 3613; "The Truant Francois", No. 3614; "The Whiskers", No. 3625; "Change of Diet.", No. 3628; "The French in a Fright", No. 3630; "Land—&—Sea", No. 3632; "The Marshal of France", No. 3627. For Sir J. Mordaunt, see "Land—&—Sea", No. 3632.

$10\frac{1}{2} \times 6\frac{1}{2}$ in.

3617.

THE HORSE STEALER A DREAM 1757 (No. 1.)

61 *To be had at the Acorn facing Hungerford* [September, 1757]

THIS engraved design, in outline, represents the Duke of Cumberland, bare-headed, very fat, grasping his leading-staff as commander of the English forces on the Continent, and in great distress on the side of the river Weser; he cries:—"My Horse, My Horse! a Kingdom for a Horse". The Duke's horse (i.e., Hanover) has crossed the Weser, and gallops away lamenting, "*Oh I shall be poor Again*". The animal's bridle is in the hands of a French general, the Marshal Duc de Richelieu, with whom the Duke concluded the Convention of Closter-Seven, September 8, 1757. This convention practically put Hanover in the hands of the French; the officer accordingly replies to the horse:—"Come my pretty Orse I'll give you Some better as Turnips." For "Turnips", see "The H——r T——p Man come again", No. 2578. In the distance is "*Sinking Fund*", a ruined fort.

For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646.

This engraving is No. 61 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXI. 'Tis easily seen through as to what the Satyrist intends. It alludes to a remarkable Transaction in the Year 1757, on the other side the *Weser*."

See "The Dream", No. 3613; "The Truant Francois", No. 3614.

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 3$ in.

3618. "THE HORSE STEALER A DREAM. 1757." (No. 2.)

"61" [September, 1757]

THIS engraving is a copy from the satire described with the same title and date, No. 3617; it may be distinguished from the original by its including shadows, the original being little more than an outline. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue. It is No. 61 in this series.

4×3 in.

Brit. Mus. Library (Grenville), 16.370.

3619.

A SATIRE ON THE ENGLISH COMMANDERS. September, 1757. (No. 1.)

65 *Pub^d According to Act at the Acorn Strand Pr. 6^d. [September, 1757]*

THIS design refers to the abortive attempt of the English under Sir John Mordaunt, to capture Rochefort, see "The Dream", No. 3613; "A New Map of Great Gotham", No. 3616; "The Whiskers", No. 3625, and "Land—&—Sea", No. 3632. On our right is Sir John Mordaunt (?) with a leading-staff in his hand, and evidently in great perturbation, listening to the accounts given by a spy of the French preparations to receive him, and pointing in anxiety to a body of English troops who are about to land and attack the place. The spy says:—"O Sar dere be de von grand ditch forty League wide vill drown all your troops"; an officer who stands by the side of the spy whispers to him:—"Persuade him to dat ver vell indeed persuade him to dat Monsieur". On hearing this Sir John cries:—"Forty Leagues! O dear O dear, bring the men aboard again they'll be all drown'd Else."

The men in the boats are under the command of a stout officer, who is by no means averse to leading an attack, he cries:—"On on my brave boys now for the honour of the British arms." It is likely that General Conway, Sir J. Mordaunt's second in command, is referred to here; see "The Whiskers", and the quotation from Walpole's "Letters" it contains on this subject. In the distance is a city, no doubt Hanover, with a shield emblazoned with the Hanoverian Horse, and raised on a tall church steeple in the middle of the buildings. Over the city is the alleged cry of George II. in reference to the expedition against the coast of France, which would, he supposed, provoke greater severities on Hanover than had already been practised by the French; the inscription is:—"Save our Turnips ho." For "turnips", see "The H—r T—p Man come again", No. 2578.

A passage in "Memoires of the last Ten Years of the Reign of George the Second", by H. Walpole, ii., p. 242, illustrates the allusions to the "Frenchman" referred to below "Bonville, a French volunteer, declared there were sluices with which they could flow the place all round; and he and the pilot of the Neptune had seen the ditch full of water." See likewise p. 260, and after.

This design is No. 65 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engraving is the following letterpress, referring to this design:—

"Plate LXV. On one hand this Print shews the Timidity of a Commander at that Time, who was said to be so frightened with the Description of the Difficulties he must go through (which, by the by he received from a *Frenchman*) that he did not chuse to proceed further; while on the other hand it shews the Intrepidity of our Men, and their Eagerness to land."

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{3}{4}$ in.

3620. A SATIRE ON ENGLISH COMMANDERS. September,
1757. (No. 2.)

65

[September, 1757]

THIS engraving is a copy, reversed, "*A British Support*," i. e., the alarmed commander, standing on our left, from that which is described with the same title and date, No. 3619. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue. It is No. 65 in this series.

 $4 \times 2\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3621.

"The Way the Hare Runs or More daunted than one." (No. 1.)

Pub^d. accord^s to Act 1757 opposite Hungerford Strand Pr 6^d.

64

[September, 1757]

THIS engraved satire gives a view of the English Channel, with, standing on the western cliffs, the Duke of Cumberland, very fat and completely beardless, as usual in such satires, holding in one hand a large eyeglass, in the other his leading-staff, or military baton. He shouts to the ships which are gathered near the French coast:—"Hey day! what's all this for pray come back or I shall make you I Shall have ne'er a Turnip field left if you provoke them so." The reply from the fleet is:—"Coming Sir all Hands Hoy home again we have nothing to do here now."

Below the design these lines are engraved:—

*"In vain my mournfull Country does proclaim
The Dying honours of her Quondam name:
Connexions foreign her Distruction brings
And Av'rice Vile her bleeding Vitals Stings."*

This engraving is No. 64 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to this volume is the following letterpress, referring to this design:—

"Plate LXIV. A Satyr on the Causes of a Failure at that Time, when a great Blow intended on the Coast of *France* was said to be set aside to save a House in *G*——y."

The satire refers to the alleged cause of the failure of the expedition against Rochefort, under Sir John Mordaunt; on whose name the title is a pun; see "The Whiskers", No. 3625, this cause being the fear of further incursions by the French in Hanover. See "The Truth", No. 3629.

For the Duke of Cumberland, see "Dinah relates her distresses", &c., No. 3646.

See "The 2 H, H's", No. 3342.

 $4\frac{1}{8} \times 2\frac{3}{8}$ in.3622. "The Way the Hare Runs or More daunted than One."
(No. 2.)

64

[September, 1757]

THIS engraving is a copy, reversed, the Duke of Cumberland shouting to our left, from the design described with the same title and date, No. 3621. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue. It is No. 64 in this series.

 $4\frac{1}{8} \times 2\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3623.

"CÆSAR AT NEW MARKET." (No. 1.)

M. Salmon Inv^t et Sculp.

[September, 1757]

IN this engraving, which is little more than an outline, the Duke of Cumberland, described below the design as "CÆSAR", mounted on the Hanoverian Horse, *i. e.*, "a Horse Who has often Started but never Won", is racing against Marshal D'Estrées, or the Duc de Richelieu, who bets:—"10000 Guineas to a Bunch of Turnips I win". The duke observes:—"My White Nagg Dont go so Well with His new French Bridle or I'd Lay". It may be doubted whether the French bridle refers to the duke's defeat at the battle of Hastenbecke, or to his lack of support from Mr. Fox, and the Duke of Newcastle, who were supposed to be in the French interests.

Below the design these verses are engraved:—

"Stern Powers of War! by Whom the Mighty fall;
Who bathe in Blood, & Shake the Embattled Wall."

The Duke of Cumberland was addicted to horse-racing. It is probable that this satire was intended as a companion to "The Triumph of Cæsar", No. 3615.

For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646. For Mr. Fox, see "The French King in a Sweat", No. 3691. For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636. For the allusion to turnips, see "The H——r T——p Man come again", No. 2578.

$11\frac{3}{8} \times 6\frac{7}{8}$ in.

3624. "CÆSAR at NEW-MARKET. 1760 (No. 2.)

102 Old Salmoneus Inv^t

[September, 1757]

THIS engraving is a copy, reversed and reduced, from that which is described with the same title and date, No. 3623.

This satire is No. 102, in "*A POLITICAL and SATIRICAL HISTORY of the Years 1756, 1757, 1758, 1759, 1760, 1761, 1762.* In a series of *ONE HUNDRED and TWELVE Humorous and Entertaining PRINTS*", &c., "*THE FOURTH EDITION, LONDON. Printed for E. MORRIS, near St. Paul's.*" See "The 2 H, H's", No. 3342, and "1760," No. 3745. "Old Salmoneus" was the Duke of Newcastle, often represented as a dealer in salmon, see "The Old Woman & her Ass," No. 3497.

$4 \times 2\frac{1}{4}$ in.

Brit. Mus. Library, 7857. a.

3625.

"THE WHISKERS OR S^R J^{NO} SUCKLINGS BUGG-A-BOHS 1757"
(No. 1.)

S^r J^{no} Suckling Inv^t et fec^t. To be Had at y^e Acorn Strand.

[By the Marquis Townshend.]

[September, 1757]

IN this engraving, which is little more than an outline, an irregular line of old women, with a "Reserved Guard" at a distance, is drawn up on the beach in front of a French fort; the women are exposing themselves *à tergo* to Sir John Mordaunt, who, on board an English ship, is examining them through a telescope, and exclaiming:—"Oh, Lord! I am sure they are the Swiss Guards, I know them by

their Broad Faces and their Whiskers." From the fort a flag is flying, inscribed:—"Terrible", and decorated with *fleurs-de-lis*. The leader of the women is displaying peculiar contumely to the English, she is designated "*Commandant*"; another woman at a greater distance displays her person in a manner similar to those of the others, and, pointing to the British, cries:—"Too! Too, the Cow-Hearted Bravos". A boat near the ship is filled with grapes, inscribed:—"Grape Shot that made *S^r John Suckling B—e himself*"; see "*A New Map*", &c., No. 3616.

This print is intended to ridicule the failure of the expedition sent against Rochefort, especially that part of the defence of Sir John Mordaunt, the commander-in-chief, where he magnified the probable number of the French forces prepared to oppose him.

"General Conway was second in command, and, in the year 1782, when he became commander-in-chief, the newspapers adverted to this print, supposing it to be levelled at him individually as the officer using the telescope, and declaring that it had given him the highest offence."

By H. Walpole's "*Letter to Mr. Conway*", Oct. 13, 1757, p. 112, it is stated that the seamen wished Sir J. Mordaunt had been as ready as Mr. Conway, and that the latter differed from Sir John.

For the subject of this satire, see "*A New Map*", No. 3616. For Sir J. Mordaunt, see "*Land—&—Sea*", No. 3632.

$13\frac{1}{8} \times 6\frac{1}{4}$ in.

3626. *The Whiskers, Or S^r Jn^o Suckling's Bugga Boh's.* 1757. (No. 2.)

"74" *S^r. Jn^o. Suckling Inv^t. et Fecit.*

[September, 1757]

THIS design, a copy from No. 3625, is No. 74 in a volume of satires, entitled "*A Political and Satyrical History of the Years 1756 and 1757*", &c.

In the "*Explanation*" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXIV. A great Mistake which was made by a great Commander, as our Satyrist seems to indicate. It is however a droll Reason enough for the Hero to relinquish his Design."

See "*The 2 H, H's*", No. 3342.

$4 \times 2\frac{5}{8}$ in.

3627.

THE MARSHAL OF FRANCE OR HORROR UPON HORROR

[By the Marquis Townshend.]

[September, 1757]

THIS engraving, little more than an outline, is a companion to "*The Whiskers*", No. 3625; it represents, on our right, Sir John Mordaunt, having the horns of a ram, a stag, and a cow, standing at the stern of his vessel, looking through a telescope with great alarm, and exclaiming:—"Oh! Dear Sirs, I see a *Great Marshal of France*, Oh that I had Scoured the Channel oftener & manned my Vessel Better I had Kept Clear of Cape Horn." On the shore is a French soldier exposing his posteriors to the English commander, and saying:—"Ha Ha Le Cocu Imaginaire". A fortress stands on the land, from which a flag is flying, inscribed:—"Bow Wow". In the distance is:—"Cuckolds Point".

For the subject, see "*A New Map*", No. 3616. For Sir J. Mordaunt, see "*Land—&—Sea*", No. 3632.

For the Marquis Townshend, probably the author of this design, see "*The 2 H, H's*", No. 3342.

$12\frac{1}{4} \times 6\frac{7}{8}$ in.

3628.

CHANGE OF DIET. A BALLAD : being a Sequel to the Roast Beef of Old England.

Price 6^d. Publish'd according to Act of Parliament October 21, 1757, to be had at the— [September, 1757]

THE headpiece to this engraved broadside represents a kitchen, where a French cook is spitting a sirloin of beef. An Englishman, vomiting the frogs with which a beefeater is feeding him, sits at a table, and says :—" *Psha ! rot this plaguy Garlick : if this is your soup meager as you call it, eat it yourself Frenchman, or I shall vomit my Heart up.*" The beefeater says :—" *Little did I think that ever a British Beef-Eater would feed on Frogs & Ragout.*" Against the wall is the picture :—" *Champion pinz*" :—of a frog and an ox prostrate on its back ; it is inscribed, "*Sic transit Britannia Gloria.*" In the fire lies the song of :—" *Rule Britann—*," on the floor are, "*The Conquest of Albion a new Rigadoon*", and, "*The Moonlight Siege a Farce as it was to have been acted.*" The cook says :—" *Non, non Monsieur, pardonnez moy ! I ave got de Roste Befe now tank you ; begar me sall fight tre Englise Gascons toute a la fois mangez, it is very good for l'Estomac*" ; he is about to roast a sirloin of beef. This is intended as "A Sequel" to Hogarth's "The Gate of Calais" ; see No. 3050.

Below this design the following verses are engraved :—

"With undistinguish'd Aim let Satyr fall,
And lash Misconduct in the G——l."

"When Frenchmen eat nothing but Soupe & Ragoût,
Or a Frog fricasseed to regale Parlez vous,
With Ease our brave Ancestors did them subdue,
O ! le Soupe Maigre de Fran-sa
O ! de French Fricassees & Ragoût.

But since Pistol that swaggering Cowardly Thief
Is come back from R—ch—le & has taken French Leave,
We now may expect, instead of, Roast beef,
to live on Soupe Maigre &c.

Our sturdy Forefathers with Rapture survey'd
The delicious Sirloin on the Hall-Table laid ;
Then Commerce encreas'd, & then flourish'd our Trade,
O ! le Soupe Maigre &c.

But now our Taste is debauch'd—we're become
Of our Shadows afraid—& 'tis rumour'd by some,
That Britons will soon dread the Sound of a Drum.
O ! le Soupe Maigre &c.

* * * *

When our Edwards & Henries sate on the Throne,
The Grand Monarque trembled, whene'er they did frown ;
As Agincourt, Poitiers & Cressy must own.
O ! le Soupe Maigre &c.

In those Days our Generals made no Delay,
And when sent out to fight would ne'er run away,
Like the late Exp—d—on Poltrons in the B—y.
O ! le Soupe Maigre &c.

O, then we had Courage to face the proud Foe,
 And when we were injur'd could give Blow for Blow :
 But now—God save King George & his Subjects also,
 And preserve the Roast Beef of Old England ;
 Give Lewis his Soupes and Ragoût."

The expedition against Rochefort under General Sir John Mordaunt returned, without having landed, and arrived at Portsmouth October 3, 1757. The general disappointment may be understood by this ballad. The mortification was the more felt, as so soon following Admiral Byng's failure.

For Mordaunt, see "Land—&—Sea", No. 3632.

$6\frac{5}{8} \times 4\frac{3}{4}$ in.

3629.

"*The Truth or you see it's coming out.*"

To be had at the Acorn Pr. 6^d.

[October, 1757]

THIS print, which is little more than an outline, refers to the Convention of Closter-Seven, by which the Hanoverians, about 38,000 men, under the Duke of Cumberland, stipulated to lay down their arms to the French and disperse. The duke appears here, squatting over, and treating the Convention with contumely, and declaring:—"Thus would I have Serv'd mine & my Country's foes, if it had not been for your foolish Neutrality, which I will treat with the Utmost Contempt. Go get thee gone thou Second Achitophell Put thy house in Order, & then hang thy Self. out of the way. how durst thou tye my Hands. ha! Villain tell me that." The Duke thus condemns the Hanoverian minister, who is acting with filthy servility behind him, and saying:—"Dear Dear Sir have I taken all this pain & Trouble for this, Consider I pray what wou'd the French say to me if they knew of this. Alas! I am Undone, What Sh—e on Such a Neutrality, Pray forbear, & Consider poor dear H—r, poor dear H—r. Thus low I stoop. Oh! Grant the Boon." On the befouled document, to which six seals are appended, three of France and three of Hanover, is written:—"Loui—Fra—nce one Relating — the — war & th— K— doth hereby agree to a Cessation of arms until such time as shall be ——— Oct. 1757".

On one side is a city, with the inscription:—"Oh save us dear M^r Haussen Chausen, we beseech thee to hear & Relieve us." At sea, on the other side, is a fleet of "Homeward Bound" ships.

Below the design the following verses are engraved:—

"No more let Satyr blindly Rave
 But truth Arise display the Scene
 Tell why our Honour's in its grave
 And Laurels wither once so green.
 But hark truth is not yet prepar'd
 To Sound Aloud the Horrid fact
 Each Suff'rer keep upon your guard
 Till time shall teach you how to Act."

This alludes to the duke's complaint that in negotiating the Convention he was restricted by peremptory orders from the Regency of Hanover, a charge which the minister here by a feeble effort admits to excuse the deed. The effects of the stipulated neutrality is seen by the city of Hanover praying for relief, while on the other side the British fleet is "homeward bound". The Convention of Closter-Seven was said to be disgraceful to the Hanoverian army, and un-

satisfactory to all parties interested; the French thought the terms too lenient, as in a little time their enemy must have surrendered at discretion; they endeavoured by ill usage to provoke the Hanoverians to infringe the conditions, and, failing in this, they renounced it; see "The Dream", No. 3613.

For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646.
 $9\frac{3}{4} \times 5\frac{1}{2}$ in.

3630.

The French in a Fright. A New SONG, on a Second-hand Subject.

Pub'd According to Act Pr. 6^d. at the Acorn Opposite Hungerford Market in the Strand. [October, 1757]

A BROADSIDE, with an engraving above, and verses in letterpress below. The former is a view of "Part of France", on which is "The Inchanted Castle to which none dar'd to approach." On the shore are soldiers drawn up, described as:—"the Giants that destroy all that come near them", and exclaiming:—"Fee Faw Fum vee Smell de Blood of von too tre tousand Englis a man &c." In the distance ships under Howe are attacking the Isle of Aix, being, it is said, "2 men & a boy to a barley Pudding". A voice from the fleet cries:—"Hollo You ahead there lay your Sails aback according to the new art of war¹ damn the twelfth Article² never mind that keep off of the Inchanted Castle."

These lines are engraved below the design:—

"Our Edwards, & our Henries wou'd boldly Advance,
 To humble the Pride, & the Glory of France,
 But they died long ago, & the Strong pointed lance
 Of Britain is broke, to the GLORY of France

May the time come again, when as good as our words,
 We may try the true temper of thier Vaunting Swords,
 When our Fleets & our Armies in Earnest advance
 To humble the Pride, & the Glory of France."

The letter press, or the "New Song", is as follows:—

"The King of France, with Thirty Thousand Men,
 Went to the South, and then—return'd again."

"Since England was England, sure never was known—
 Such Feats e'er perform'd as are now a-days done;
 Expeditions so secret, so wonderful stout,
 And so nimble withal, that they're home soon as out.
 Derry down, down, &c.

Lord, they'll run you to France, reconnoitre the Coast,
 And be back in a Jerk, and without a Ship lost;
 For when Seasons are late, Sir, we're not quite so fisky,
 To tumble about in that damn'd Bay of Biscay.

Besides, should we keep on their dangerous Coast,
 And be forced on Shore, ev'ry Soul wou'd be lost;
 Militia, and Guns, and the Devil knows what,
 Oh! Fire, Blood and Nowns, we should all go to Pot.

¹ The "new art of war" alludes to Admiral Byng's action against La Gallissonnière, May 20, 1756; see "The New Art of War", No. 3354.

² The "twelfth article" was that under which Byng was condemned.

But, Thanks to our Stars, we had *Councils* of War,
And *Councils* of War, Sir, are now very far
From *Fighting* at all: Sir, they're only design'd
To keep our *Bones* whole, tho' your *Eyes* they may blind.

In these *Councils*, the new *Art* of War was approv'd,
A *Method* so justly admir'd and belov'd,
To frighten an *Enemy* out of their Senses,
With *Nothing* at all, but mere Sham and Pretences.

On my Word, Gents, it was *vastly* pretty to see
How the *Land* and the *Ocean* in this did agree;
There was nothing but *Yes, Sir*, and *Ay, Sir*, that's right,
The *French* are too strong for our *Handfull* to fight.

Is it not *mighty clever*? can any gain say?
To *fight* in this *Clement*, this *Byngified* Way?
To bring our *ships home*, and our *men* too, quite stout,
And before it was *known* what *they had been about*.

I believe Folks wou'd *grumble*, be Things how they wou'd.
But, begging their Pardon, I don't hold it good;
Six Hundred French Pris'ners you quickly, will see,
Chelsea—College to guard, *A la mode a Paris*.

Some say that no *Service* can come of this *Prize*,
But let any one think, do they talk very wise?
Useless Mouths! no such thing, for they're surely of *Use*,
To eat up our *Bread*, Sir, and *French* introduce.

God prosper *King George*, and preserve him from *Harm*,
And whenever he pleases the *next Fleet* to arm,
May no *Council* of War, if they're *Councils* of Cowards,
Be approv'd, tho' they're *council'd* by none but the ——!"

"Alas, what *Perils* do environ
The Man that meddles with cold Iron."

The points adverted to in the song and verses are derived from the report of the court-martial held on Sir John Mordaunt for his failure in the expedition against Rochefort. The resolution to return to England was founded, in a great measure, on a report from Colonel Howard; see "The Gentleman's Magazine", 1758, pp. 1, 26, 32.

For Sir J. Mordaunt, see "Land—&—Sea", No. 3632; for the subject, "A New Map", No. 3616.

$7\frac{1}{8} \times 3\frac{1}{8}$ in.

3631.

The LAMENTATIONS of LOUIS.

Publish'd according to Act of Parliament & Sold by H. Parker, & E. Bakewell Printsellers against Birchin Lane in Cornhill.

[November 5, 1757]

A BROADSIDE comprising an engraving and three columns of letterpress. In the former, French soldiers, throwing down their arms and their plunder, sue for mercy to Prussian soldiers, one of whom is carrying a broom to sweep the former out of the country. The letterpress is a description of the military affairs of Austria, Saxony, Prussia, France, &c., in language which was imitated from Scripture,

employed in a spirit which is not a little profane. The portions especially illustrative of the print are:—"And Louis also sent another army into Germany, which he entrusted to the command of Prince Soubise, who was joined by the Germans commanded by Prince Hildburghausen. But Frederic met them in the plains of *Rosbach*, and the hand of heaven was on his side; for he killed ten thousand of his enemies, with the loss of only five hundred men. And the Prussians pursued their enemies with great slaughter, and they were three days in gathering the spoil, it was so much." Nov. 5, 1757.

"It came also to pass that the Hanoverians, and their allies were sorely oppressed by the French, who added cruelty to devastation, and caused many children to perish in the flames in the hospital for orphans at Zell. But the Lord strengthened the hands of the Hanoverians, and placed over them a young prince, whose name was Ferdinand, and the Lord delivered a very great host into his hand. So he drove the French out of Hanover, and pursued them even to the Rhine, which gave great affliction to Louis."

This print is very slightly altered from that entitled "The French Gasconades defeated", see No. 2585, which was derived from "Canailje't.", &c., No. 1280.

$8\frac{1}{4} \times 6\frac{1}{8}$ in.

3632.

LAND — & — SEA

[December, 1757]

IN this design, which is little more than an outline, a British General (Mordaunt) and an Admiral (Byng) are singing:—"We Will Humble the *Pride and & Glory of France*". The general holds a muff and a wooden sword, has his foot on a volume of "*Marlbro's Battles*", and points to a tent which is marked with *fleurs-de-lis*, and inscribed:—"L^d *Tumor Cocks all on one Side*"; a flag raised above the tent announces:—"The Court Partial In Here." On the flagstaff is a balance with "*Money*" in one scale, "*Corruption Venality*" in the other. At one side stands a "*Useless*" cannon; on the other lies a "*Silent*" one which is spiked with a *fleur-de-lis*. The admiral is furnished with horns, and a petticoat; "*Secret (Instruc)tions 1757*" are in his pocket, and he points to the unequal scales, intimating the cause of the alleged partiality of the court-martial on the general. Behind him a cock, perched on an inverted ship, is crowing:—"I'll make you both, to *Jump & to Dance*." At the general's feet is a broken anchor.

Below the design these verses are engraved:—

"He Bore an Enormous Dreadfull wooden Sword
Which Shone Like Paste-Boards formidable Gleams.
But to turn Tail or run Away
And without Blows give up y^e Day
Or to surrender er'e the Assault,
Thats no mans Fortune, but his Fault;
And only unto Such, this Shew
Of Horns & Petticoats is due.—*Hudibras*."

This print was probably occasioned by the court-martial on General Sir John Mordaunt, on account of the failure of the expedition against Rochefort, which failure was the more remarkable as it was the second of the kind in a short time, there having been a court-martial on a general officer at sea, and a second on a military commander, two distinct trials, a thing without a precedent in the annals of England; see "The Gentleman's Magazine", 1757, p. 535, where the "secret instructions" will be found, and p. 581 of the same volume.

The costume of Admiral Byng is suggested by the custom of riding the

Stang or Skimmington, where an unhappy husband, who is bullied by a virago, or an unchaste wife, is a subject of ridicule; he was considered henpecked and a coward; see "The Skimmington-Triumph", No. 1703. Horns and female attire are the emblems of the victim's degradation, and are here applied to Byng. He is pointing to the unequal scales over the tent where Sir J. Mordaunt's court-martial is supposed to be sitting, as if intimating that the more favourable sentence was the effect of bribery.

For Byng, see "Adm'l. Byng's last Chance", No. 3569. For Mordaunt, see "The Whiskers", No. 3625; "The Marshal of France", No. 3627; "Change of Diet", No. 3628; "The French in a Fright", No. 3630.

$11\frac{1}{8} \times 5\frac{1}{2}$ in.

3633.

THE LYING HYDRA (No. 1.)

58

[1757]

THIS engraved design represents Mr. Fox as a man with the numerous heads of a hydra, each head being that of a fox. He stands on a hillock, holding in one hand manacles, which a label declares to be "*Necessaries for all Pat*" (riots); the other hand is extended and holds coins; a label declares this hand to be "*Open to all Corruption*." See "An Ass Loaded with Trifles", &c., No. 3659. In Fox's breast is a rotten heart, marked with French *fleurs-de-lis*. One head ejaculates:—"The City? they are a Set of Drunken Rebe"(ls). This refers to Fox's alleged discontent at the presentation of the freedom of the City of London to Mr. Pitt, and Mr. Legge; see "Patriotism Rewarded", No. 3590, and "Court Manners", No. 3602. Another head cries:—"a Little Petula(ant) Bookseller.", see below; a third head seems to bark forth the word "*Rioters*"; a fourth repeats Sir R. Walpole's notorious condemnation of the citizens of London as "*Sturdy begga*"(rs). See "The London Merchants Triumphant", No. 1927. A more placable head counsels:—"Submit to Gove"(rument), and one still more peaceful advises:—"A Due Subordi"(nation). Fox tramples on the broken Spear of Liberty, which, with the Cap, lies on the earth. In front are two scrolls, referred to as "*Lies & Nonsense*", and severally inscribed:—"Pay the Bearer 10,000£ John Byn(g)", "*To the Cashie(r) (o)f the B*" (ank of England), "*Letter from Shrewsbury*." In the background, on our left, is a large picture, or show-cloth, referred to by the inscription, "*The Art of Political Lying*". "An Essay on Political Lying" was published in the interest of Mr. Fox, in May, 1755. See "The Devil of a Medley", No. 3574; and "Court Manners", No. 3602. On the show-cloth is represented the marching of infantry soldiers under the Horse of Hanover. These troops appear to be reviewed, or saluted, by Mr. Fox as they pass him. To him refers the inscription "*Proteus Janus*", which is placed over his head. This doubtless refers to Fox's conduct when accepting office as Secretary of State with the Duke of Newcastle's Administration—a post which he held from November 25, 1755, till December 14, 1756, when he was succeeded by his rival Pitt. Acceptation of this post involved agreement in the "German" policy of the King, and voting for subsidies to be paid to Continental powers, with the object of securing Hanover from attack. In the debate in the House of Commons, December 10, 1755, a vigorous skirmish was maintained between Mr. Hume Campbell and Mr. Pitt. Fox joined in the defence of the former, and supported the "treaties" for taking Hanoverian troops into pay. On the subject, see "The 2 H, H,'s", No. 3342. In the end, the Russian treaty was approved by the House; likewise the Hessian treaty. See "Memoires of the last Ten Years of the Reign of George the Second", by H. Walpole (91. f. 2.) i., pp. 408-82.

"a Little petulant bookseller" probably refers to a prosecution initiated by Fox against one of his literary assailants; or to Mr. Hodges, see "Hodge-Podge", No. 3597.

For Mr. Fox, see "The French King in a Sweat", No. 3691. For Mr. Hume Campbell, see "The Scotchman Fox'd", No. 3604.

This engraving is No. 58 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LVIII. Allusive to the false Reports and Lies that were at that Time blown into the People's Ears through the Instigation of this Monster."

See "The 2 H, H's", No. 3342.

$4\frac{1}{8} \times 2\frac{5}{8}$ in.

3634. THE LYING HYDRA. (No. 2.)

58

[1757]

This engraving is a copy, reversed, "*The Art of Political Lying*" being on our right of the design, from the satire described with the same title and date, No. 3633. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue. This engraving is No. 58 in this series.

$4 \times 2\frac{5}{8}$ in.

Brit. Mus. Library (Grenville), 16.373.

3635.

The Toy Woman, 1757.

77

[1757]

This engraved design shows a landscape, comprising meadows on the bank of a river, the latter being crossed by a ruined bridge; a town, or fortified house, is on the distant side of the water; Mr. Fox, dressed as an old female toy-seller, appears to be addressing the inmates of the building, crying:—"Here's pretty Toys for Girls & Boys pretty Weather Cocks & Turnabouts that go with ev'ry Wind". In his hand are two toy windmills, and two "turnabouts", figures of men with wings; and in a large basket suspended at his back are more weather-cocks, with inscriptions:—"Great Seal", "—er of Household", "Admiralty". A Wind appears blowing in each of the upper angles of the design.

This engraving is No. 77 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXXVII. A comical Representation of a great Personage, who by the happy Possession of very extraordinary Talents in the turn-about Way, very cunningly turned himself into several of the most profitable and lucrative Places."

For the personal satire on Mr. Fox in this case, see "An Ass Loaded", &c., No. 3659. For Mr. Fox, see "The French King in a Sweat", No. 3691.

See "The 2 H, H's", No. 3342. The proper title of the volume containing the print here in question is "A Political and Satyrical History of the Years 1758 and 1759. In a Series of Twenty-five Humorous and Entertaining Prints", &c., "Part II. London: Printed for E. Morris, near St. Paul's."

$4\frac{1}{8} \times 3\frac{1}{8}$ in.

3636.

THE BAWD OF THE NATION or the WAY to GROW RICH

Pub^d according to Act of Parl. 1757 at the Acorn in the Strand

[1757]

IN this etching, which has been partly coloured by hand, Mr. Fox, as an old woman, with ribands over her arm, seated on a chest full of money, and pointing to a figure of "*Honour*" kneeling on a stool of "*Repentance*", says to the lookers-on:—" *This Gents is not that old Stale Jade you have heard of so long ago but a pretty Miss—Miss did I say Ay Ay Miss—Honour You who intend to buy may View the goods till all is Ready to sell come come most money why—most honour with me.*" Honour, hiding her face and lamenting, cries:—" *Oh for Heaven's Sake Use me not thus I can bear anything but Prostitution.*" Two courtiers are about to buy, but one says:—" *I'll have none of him, Honour is wore out with him long ago.*" The other says:—" *I'll purchase as much as will be suitable for one of these Ribbons*"; but the Duke of Newcastle demands:—" *Who gave you a Right to dispose of what never was or will be your own*"? Mr. Stephen Fox, afterwards Lord Ilchester, is recklessly pouring money on a gridiron, and appeals to his father, whether he is doing so rightly, as it is only his "*Initiation*", saying:—" *See Daddy is this right pray.*" Mr. C. J. Fox begs:—" *Let me try*". Mr. Pitt calls out:—" *Take care thou even thou cunning as Satan's self shall be deceiv'd Remember who tells thee Vox populi vox Dei.*" A group of aldermen approaching, and styled, "*Integrity*," declare:—" *We are for no Foxes nor bears*".

Below the design these verses are engraved:—

"Not all the threats or favors of a Crown
A Prince's Whisper or a Tyrants frown,
Can Awe the Spirit or Allure the mind
Of him who to Strict Honour is Inclind:
Tho' all the Pomp & Pleasure that does wait
On Public Places & Affairs of State
Shou'd fondly Court him to be Base & great.
With even Passions & with Honest face,
He would Despise the Harlot's false Embrace.
Tho' all the Storms & tempests should Arise,
That State Magicians in their heads devise
And from their settl'd Basis Nations tear,
He wou'd unmov'd the mighty Ruin bear.
Secure in Innocence Contemn them all,
And Decently array'd in Honour fall."

It was alleged that Fox was remarkable for his cupidity as well as for his reckless extravagance, in which latter he encouraged his children. He expended money like one who pours it out upon a gridiron, the greater part of which drops through and cannot be accounted for. He was called "a notorious defaulter of unaccounted millions," a title inherited by his son C. J. Fox. In early life the elder Fox had wasted his fortune by gambling, he afterwards took up an intention to enrich himself precipitately, and he was charged with using his influence as Secretary at War to his own pecuniary advantage. See H. Walpole's "*Memoires of the last Ten Years of the Reign of George the Second*", 1822, i., p. 401.

Newcastle and Fox, members of the same administration, were extremely jealous of each other, and intrigued to undermine one another. "Bears" refers to Sir J. Barnard, see "*Ursa Major*", No. 3510.

For further references to the Duke of Newcastle than are contained in

"The Noble Game of Bob Cherry", No. 2850, see "Four Prints of an Election, Plate I.", No. 3285; "The 2 H, H's", No. 3342; "Hengist & Horsa", No. 3346; "The Pillars of the State", No. 3371; "A Complimental Hieroglyphick Card", &c., No. 3379; "Poor Robin's Prophecy", No. 3383; "The Still Birth", No. 3385; "Magna est Veritas", No. 3390; "The Western Address", No. 3392; "Punch's Opera", No. 3394; "The Ostrich", No. 3396; "The Constitution Card", No. 3398; "The Kentish Out-Laws", No. 3403; "Britons Strike Home", No. 3405; "Lusus Naturæ", No. 3417; "A Satire on the Duke of Newcastle-on-Tyne", No. 3419; "The Rostrum", No. 3424; "(King) of Prussias S(peach)", No. 3425; "Exit Unworthies", &c., No. 3427; "The Bankrupts", No. 3429; "The Fox & Goose", No. 3469; "A Satire on the Newcastle Administration", No. 3488; "Cannon Refus'd", &c., No. 3490; "The Devil turn'd Bird-catcher", No. 3499; "Mons^r Dupe", No. 3504; "Oliver Crom(well)'s Sp(each)", No. 3508; "Harry the Ninth to Goody Mahon", No. 3511; "The Way the Cat Jumps", No. 3516; "The Advocate", No. 3527; "England Made Odious", No. 3543; "The Political Clyster", No. 3557; "The 3 Damiens", No. 3558; "Now—and—Then", No. 3563; "The Present Managers", No. 3589; "The Crab Tree", No. 3592; "The Treaty", &c., No. 3608; "The Triumph of Cæsar", 3615; "Cæsar at New Market", No. 3623; "The French King", &c., No. 3691; "A Satirical Illustration", &c., No. 3728.

For Mr. Fox, see "The French King in a Sweat", No. 3691.

There is an uncoloured impression from this plate.

$13\frac{1}{4} \times 6\frac{1}{2}$ in.

3637. The Bawd of the Nation, 1757. (No. 2.)

82

[1757]

THIS engraved satire is a copy, reduced and reversed, from that which is described with the same title and date, No. 3636. It is No. 82 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXXII. When a Minister for his own Ends prostitutes the Credit and Honour of a Nation, He may be justly stiled a national Bawd, Who having no Honesty in himself, would be glad to extirpate it from the Face of his Country—Such a One is here very satirically Represented."

See "The 2 H, H's", No. 3342. The proper title of the volume containing this satire is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

$4\frac{1}{2} \times 2\frac{7}{8}$ in.

3638.

H. RENARDO & his Squire CALLD-CRAFTO *going in Triumph from the CITY* (No. 1.)

59 *To be had at the Acorn in the Strand.*

[1757]

THIS engraving represents "H. Renardo", *i.e.*, Mr. Henry Fox, afterwards Lord Holland, in a cart, with his "Squire Calld-Crafto", *i.e.*, Mr. John Calcraft, who, originally a clerk in the War Office, afterwards became Deputy Commissary-General of Musters, M.P., and was said to be a political agent of Fox's, see "An Ass Loaded", &c., No. 3659, for the sale of offices in the army. The two are riding from "the City" to Tyburn, which, in the emblem of the gallows, appears in the distance, and is hung with labels, respectively inscribed "Test",

"Test", and "Test detected".¹ On the gallows sit two men, executioners, one of whom shouts to the loitering driver of the cart:—"What do ye stop for the Gallows groans for them D'ye think I can stay here all day for two & three pence."

The cart itself is hung round with labels, marked "Test", "Test", "Test", "Test", "Test"; two coffins lie athwart the body of the vehicle; against one of these, in a state of abject terror, reclines "Calld-Crafto", the "squire" of his fellow convict and companion, Mr. Fox. Both convicts are heavily manacled; Fox only retains his presence of mind; he is dressed in a full suit of black, and a large wig; the "squire" wears a workman's costume, including a nightcap on his head; a halter is round his neck, preliminary to execution. Fox endeavours to encourage his companion, saying:—"Comfort Your self my dear Squire the Cart stops for a Reprieve & I Expect one Indeed."; this probably alludes to the many alternations and suspenses in the speaker's political career at the period. "Calld-Crafto", joining his hands, cries:—"Alas if we had one this mob would do for us they'd De' witt us."²

Three men stand on our left, one waves his hat, and exults in the punishment of Fox and Calcraft, crying:—"Huzza for our King & Country"; another grasps a dead cat by the tail, and is about to fling it into the cart. On our right is a ragged shoeblack boy, who addresses the condemned:—"Masters do ye die with your Shoes on or no. Cause if you do I'll clean 'em for you." An ill-fed gentleman, with a pen stuck in his hat, and evidently the editor, Arthur Murphy, or the writer of "The Test", turns from his patrons, and deplores their fate:—"Alas nothing more for me to do but write thier dying Speech". He holds a paper, inscribed, "Test the Last 1757."

For Mr. Fox, see "The French King in a Sweat", No. 3691. Mr. Calcraft, mentioned above, was, at a later period than that referred to, M.P. for Rochester. H. Walpole repeatedly mentioned him in his letters:—"I take it for granted that Fox will not resist these overtures, and then we shall see the Paymastership, the Secretaryship of Ireland, and all Calcraft's regiments once more afloat"; see Letters to George Montagu, April 26, 1759; and April 14, 1763:—"Do but think that Calcraft is to be an Irish lord! Fox's millions, or Calcraft's tythes of millions, cannot purchase a grain of your virtue or character." The same to the Hon. H. S. Conway, May 1, 1763:—"They found among Wilkes's papers an unpublished "North Briton", designed for last Saturday. It contained advice to the King not to go to St. Paul's on the thanksgiving, but to have a snug one in his own chapel; and to let Lord George Sackville carry the sword. There was a dialogue in it too between Fox and Calcraft: the former says to the latter, "I did not think you would have served me so, Jemmy Twitcher." The same to the Earl of Hertford, Dec. 2, 1763, contains the following:—"There was no warmth nor event (in a debate of the House of Lords); but Lord Shelburne, who they say spoke well, and against the Court, and as his friends had voted in our House, has produced one, the great Mr. Calcraft being turned out yesterday, from some muster-mastership; I don't know what."³ The same to the Countess of Ossory, Dec. 5, 1769, refers to the alleged desire on the part of Mr. Calcraft to be made

¹ This refers to "The Test", a political publication attributed to Fox, and issued in 1757; see "The Simile", No. 3432, for an account of this work, which began to appear November 6, 1756, and ended with the thirty-fifth number, July 9, 1757. It will be found with its rival, "The Contest", in the British Museum Collection of Newspapers.

² This refers to the murder of John, and Cornelius De Witt, Dutch statesmen of the highest distinction, by the mob, August, 1672. This phrase was current to signify a sacrifice demanded by popular fury; the satirist uses it here to contrast the honour of the Dutch victims and the alleged ignominy of the English culprits, as he represents them. See "The Downfall", No. 1939.

³ See "Mr. Grenville's Diary", &c., in "The Grenville Papers", 1852, ii., p. 231.

a peer:—"George Selwyn is, I think, the only person remaining who can strike wit out of the present politics. On hearing Calcraft wanted to be Earl of Ormond, he said it would be very proper, as no doubt there had been many *Butlers* in his family." Mr. Calcraft was the agent employed to bring about a reconciliation of Pitt and Lord Bute. He became closely intimate with Pitt, and his name occurs frequently in "The Grenville Papers"; likewise in the "Correspondence of William Pitt, Earl of Chatham", 1838, which comprises a very large number of his letters to Pitt.

This engraving is No. 59 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LIX. A shrewd Satyr; and a Sight of this kind would have been very pleasing to some real *Englishmen*, as the Troubles of the Nation sufficiently called out for Punishment on those who were the Sources of them, one of which is here represented with his hireling Author in Triumph."

See "The 2 H, H's", No. 3342. Likewise "Will Quixote", No. 3598.

$4\frac{1}{8} \times 2\frac{5}{8}$ in.

3639. H. RENARDO & his Squire CALLED-CRAFTO, *going in Triumph from the CITY* (No. 2.)

59

[1757]

This engraving is a copy, reversed, the cart moving to our left, from that described with the same title and date, No. 3638; it was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in that entry in this Catalogue. It is No. 59 in this series.

$4 \times 2\frac{5}{8}$ in.

Brit. Mus. Library (Grenville), 16.370.

3640.

ENGLANDS BENIFIT *Night* OR PYT & BOXES *put Together*.

[1757]

A ROUGH etching, little more than an outline, comprising four men and the British Lion. The satire refers to the presentation of the freedom of the City of London to Messrs. Pitt, and Legge, see "Patriotism Rewarded", No. 3590, and to the failure of the expedition against Rochefort, see "The Whiskers", &c., No. 3625.

A Frenchman, taking off his hat to Mr. Pitt, while he holds a box which is marked with *fleurs-de-lis*, says:—"Mons^r de Politic I humbly beg you will Receive dis Box de freedom of de town of Rochf—for Your Preserving de Arbor & de Ships". Pitt replies:—"Mon^r I thank you for Your Early Kindness & be Assur'd I will Exert myself on all Occasions for the safety of the Town, & Your Sovereign in Particu(lar) my Good & Worthy Friend." A second Frenchman offers Legge another box, likewise marked with *fleurs-de-lis*, and says:—"Begar Mon^r de wisdom I am desired by Master Lewis to give you de freedom & de Box & de bacco Stopper for your assisting Mon^r de Pyt".¹ Legge replies:—"Mon^r I thank you & give my best Respects to Your Master & shall Allways Exert my best Indeavours for your master & his Country." The British Lion laments, and growls:—"Oh! how I am Decieyed by Those Two false Prophets Curst, Damn'd & Decietfull men my Eyes are Now Open'd".

$10\frac{1}{8} \times 6\frac{1}{8}$ in.

¹ Probably "Pitt."

3641.

ST. GEORGE DESTROYING UNIVERSAL MONARCHY.

B. Cole sculp

[1757]

THIS print, according to the "Explanation" engraved beneath the design, represents "St. George destroying Universal Monarchy in the Character of France; a French Politician in Agony at the Disaster of the Monster; the British Sailor and Soldier exulting. On the Front Ground French Commodities in Flances, Viz. Cambricks Brandy, Laces, Muffs, Segours, &c. &c. &c."

St. George is on horseback and in full armour, having the Crosses of England and Scotland on his shield; he drives his lance with both hands into the prostrate and writhing body of France, represented by a black dragon with four breasts, and marked on the chest with three *fleurs-de-lis*, another *fleur-de-lis* is on the head of the monster. The French politician grasps his three-cornered cocked hat in dismay, and crying with open mouth, staggers back; the English soldier and sailor stand on our left; the latter carries a short stick. In the air, the British shield, emblazoned like that of St. George, eclipses the French Sun, which is marked with *fleurs-de-lis*; in the distance is the sea, where an English ship is firing into and sinking a French one.

This print is the frontispiece to "The Literary Magazine", 1757; an impression faces the title-page.

4 × 6 in.

Brit. Mus. Library, P.P. 5438.

3642.

M^R. BEN : READ. *A Member of Hogarths Club at the Bedford Arms Tavern. Drawn by Him about the Year 1757.*
(No. I.)

Hogarth Delin^t. R^d. Livesay Fecit. Publish'd Nov^r. 27; 1781, by R^d. Livesay at M^r. Hogarths, Leicester Fields. [1757]

THIS aquatint engraving was taken from a drawing by Hogarth, and represents at full length, turned slightly to our right, a very stout man, seated, apparently in a state of stupor, or sleeping under the effect of drink; he is bare-headed, and has the tip of a long Dutch tobacco pipe between his lips, the bowl is turned downwards and held by his left hand; in his right hand is a second tobacco pipe; he sits sideways in a chair, his left elbow rests on the back of a second chair, in the seat of which stand a spirit bottle and drinking glass; he wears a loose coat, a large loose vest, with flaps over the pockets and partly unbuttoned, breeches, stockings, and coarsely-made shoes.

This engraving was used after publication, to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1817, vol. iii., where it follows p. 158. On p. 159 of this work it is stated that the original drawings of this print, and of that which is described as "M^r. Gabriel Hunt", No. 1941, hung in the Club room where they were sketched, and afterwards belonged to Mr. Theodosius Forrest, a friend of Hogarth's, and one of his companions in the trip which is known as "Hogarth's Tour".¹ The original drawings were, 1817, in the possession of the Marquis of Exeter. Vol. ii., p. 269, of "The Genuine Works", &c., as above cited, states, "The figure of Ben. Read

¹ See "Breakfasting &c.", No. 1887.

was taken in 1757. Coming one night to the club, after having taken a long journey, he fell asleep there, Hogarth had got on his *roquelaure*, and was about to leave the room; but struck by his friend's appearance, he exclaimed, 'Heavens! what a character!' and, calling for pen and ink, took the drawing immediately, without sitting down."

$11\frac{1}{4} \times 10\frac{1}{4}$ in.

3643. Portrait of Mr. Ben: Read. A Member of Hogarth's Club at the Bedford Arms Tavern. (No. 2.)

[After Hogarth.] *Plate iii.*

[1757]

THIS chromolithograph is a copy from that which is described with the same title and date, No. 3642. It was prepared to illustrate "The Five Days Peregrination", commonly called "Hogarth's Tour," &c., London, no date, where it serves as the frontispiece.

$5\frac{3}{4} \times 7$ in.

Brit. Mus. Library, 7857, b. b. b.

3644.

"*The Devel of a Medley*"

[1757]

THIS etching is a free copy from the engraving described as "The Devil of a Medley", No. 3574, and comprises, among the prints forming the "Medley", Britannia seated with the yoke, without the date "1757"; it shows the Knave of Clubs, French escutcheon, map, "TEST", gibbet, back view of the figure of Lord Winchelsea with the riband, the tract named "*Political Lying*", the Knave of Hearts, and some minor objects; and, in addition to these, a tract inscribed, "*Vacant Places*", another marked, "*Restigomen*" (?), and a part of a balance.

It has been comprised on a sheet with "Dr Bragge (No. 2)", No. 3648; "A General bestriding a Lion", No. 3549; "A Medley for the Devil", No. 3645; "The Pope, or a Cardinal minister", &c., No. 3550; "A Satire unexplained", Nos. 3551, 3552, 3553, 3554, and 3555.

$2\frac{1}{4} \times 3\frac{1}{4}$ in.

3645.

"*A Medley for the Devil*"

[1757]

THIS etching is a free copy from that described as "The Devil of a Medley", No. 3574. It is one of a number of copies from prints, see "The Devel of a Medley", No. 3644.

The "medley" comprises the portraits of Bubb Doddington, the Duke of Cumberland, Mr. Fox, Mr. Wellbore Ellis; but not that of Lord Sandwich which occurs in "The Devel of a Medley", No. 3644. The last and that now in question appear to be copies or varying versions from two prints. In the latter copy a letter occurs addressed "*Mons^r Surecard These*", i.e., to H. Fox, see "*Mons^r Surecard*", No. 3506, likewise a scroll inscribed, "1757 *Secret Exp* (edition) or a *Private Humbug*", see "The Whiskers", No. 3625; a portrait of a man in profile; another of a man in full face, looking up; &c.

$2\frac{3}{8} \times 3\frac{1}{2}$ in.

3646.

Dinah relates her distresses & hath them relieved.

Accord^d to Act

[1757]

AN etching between two columns of engraved text. In the former George II., clothed in sackcloth, sits in a gateway, lamenting. His daughter Dinah, *i. e.*, Hanover, approaches, nearly naked, and complains that pitiless miscreants, the French, the disturbers of the whole world, firebrands of the Devil, the fuel with which Satan is to light the fire to burn the Wicked at the Last Day, had destroyed all the corn and potatoes, left not a turnip in the ground, taken all that was Dinah's own, and whatever she had received from the king, which he well knew was very considerable. She begs him to send his mighty warriors to her aid. And he sent them forth, "even all that He could spare, to the Number of 000001", *i. e.*, the Duke of Cumberland.

Beneath, are the inscriptions "Parvi sunt Arma foris nisi est Concilium domi," and "Cato nondum finitæ orationi solitus est aducere—Delenda est Carthago!"

The French threatened to appropriate Hanover, to protect which the Duke of Cumberland was put in command of an army. He was defeated, and the Convention of Closter-Seven was the result, whereby 38,000 Hessians and Hanoverians were disbanded.

For the Duke of Cumberland, see "The Grounds", No. 2484; "The Reason", No. 2491; "The Screen", No. 2539; "The H—v—n Confectioner General", No. 2584; "Court and Country United", No. 2609; "The March to Finchley", No. 2639; "The Highland Chace", No. 2673; "A Memorial for Britons", No. 2787; "Tandem Triumphans", No. 2788; "An Emblematical Print of Culloden", No. 2789; "The True Contrast", No. 2790; "The agreeable Contrast", No. 2832; "The Agreeable Contrast", No. 2833; "A Jacobite Satire", No. 2834; "The Butcher", No. 2843; "Bergen-op-Zoom", No. 2862; "The None-such", No. 3011; "The Prodigal Son", No. 3014; "Locusts", No. 3018; "The X. Plagues of Egypt", No. 3020; "The Magician", No. 3022; "The Bottle Conjurer", No. 3026; "The Cropper", No. 3034; "John of Gant in Love", No. 3037; "The Bellman and the Captain", No. 3039; "Solomons Glory", No. 3040; "Mars on his Journey", No. 3041; "The agreeable Contrast", No. 3042; "The Bruiser bruised", No. 3077; "Lusus Naturæ", No. 3187; "The Jews shaving the Parl—m—t", No. 3208; "Publish'd for M^r Foreskin", No. 3209; "The Twelve Alls", No. 3215; "Oliver Cromwell's Ghost", No. 3340; "Byng Return'd", No. 3367; "The Dis-card", No. 3421; "Gloria Mundi", No. 3441; "The Invasion, Plate II.", No. 3454; "Forty six and Fifty six", No. 3477; "The Eaters", No. 3545; "The Devil of a Medley", No. 3574; "The Recruiting Serjeant", No. 3581; "The Present Managers", No. 3589; "The Crab Tree", No. 3592; "The Terror of France 1757", No. 3610; "The Dream", No. 3613; "The Truant Francois", No. 3614; "The Triumph of Cæsar", No. 3615; "The Horse Stealer", No. 3617; "The Way the Hare Runs", No. 3621; "Cæsar at New Market", No. 3623; "The Truth", No. 3629; "The new Ordinary", No. 3651; "The Temple and Pitt", No. 3652; "The Difference", No. 3671.

For the reference to the turnips, see "The H—n—r T—p Man come again", No. 2578.

$6\frac{5}{8} \times 7\frac{7}{8}$ in.

3647.

A PORTRAIT OF DR. BRAGGE. (No. 1.)

[By Paul Sandby.]

[1757]

AN etching showing Dr. Bragge in profile at full length to our right, seated at a table from whence he is pushing money into a bag. Before him is a picture, and "*A Catalog(ue) of Pictures br(ought) from a Broad of the very best—*", and a scroll; on the latter is a sketch of the doctor's profile, with these lines engraved above it:—

*"Surely the Pleasure is as great
In being Cheated as to cheat
Such Dupes O! Mercury, send me
Too wise to hear too blind to see".*

Behind the doctor is a frame with this inscription, "*I tell my Dupes I deal for ten P^r Cent or twenty at most and never desire more. Yet I get two Thousand P^r cent on my Trumpery. One hundred Pounds for what cost me no more than five Pounds, Seventy for three &c—when they complain then with my excellent Bronze, I affirm I get little by them, and where I dupe the most, I cry out I am a Loser, as I can make appear by my Bills and Letters, and for further Confirmation, I appeal to several Gentlemen in Noubebus who saw me pay for them and as a Clincher I complain that my Righteous dealings made me many Enemies*

I persuade my Dupes that they never succeed so well as when they buy on their own Judgment. This pleases them and enriches me, and as they think it the highest ill Breeding to disabuse them, and hate those who attempt it, so I dupe them Annually and they insist on being duped as their Privilege.

I take care to have a few decoy Pieces, and under the sanction of these I dispose of my Rubbish (which cost me little), at incredible Prices. By this Craft I thrive.

a Man who sells things for what they are not, is a Cheat, and may be prosecuted as such, whether such Sale is in Private or by printed Catalogue with his Name to it".

This inscription has been made over, or in place of another, traces of which remain, and are very distinct in many places. The inscriptions appear to have been identical, or similar.

Beneath the print these lines are engraved:—

*"The Vertu Scavenger & Duper by Permission
But this no Doctor is, nor no Physician
The Duper is a cunning Fool
Who Braggs a blue string is his Tool",*

Likewise the motto:—

"Tibi ad restrum res rediit",

and the following:—

*"In return for his Trash
As he bag'd up the Cash
He exposeth his Breeding
In the Doggrel Proceeding,
I have snap'd in my Bait
Bothe the small and the Great
They was bubbld with Names
I rejoyce in my Gains
The worst Daubings of France
Often makes my Heart dance*

And as Often I Laugh
 At my Fools caught with Chaff
 And I now and then snap
 Connoisseurs in my Trap
 In Lying and Canting
 I never am wanting
 With two Thousand P^r cent
 I am never content
 When in private I deal
 All goes wond'rous well
 They bid high for my Trash
 And I purse up their Cash
 Tho I am a Knave
 There are many I save
 For I bring to repent
 Both the Nobles & Gen^l."

"N.B. The Duper executes Comissions as usual and takes in Dupes at his own Apartment privately".

"If some noted egregious Puffs do not mend their Manners They shall be exhibited properly with their Chief at their Head".—At the end of this sentence is represented, in profile, a mask of the doctor, as if copied from a plaster cast; and near this another mask grouped with a clyster pipe, a spoon (?), and a tube (?).

A scroll bears this announcement:—"No. 1 to be continued. N^o. 2 will contain curious Anecdotes and Copies of some Letters entertaining and instructive, with the Method to be taken to oblige the Duper to refund".

This portrait of Dr. Bragge was executed by Paul Sandby. "No. 2." was never published, nor was the threat against the "noted Puffs" executed.

Dr. Bragge appears to have been a dealer in works of art, and must have been a person of notoriety, as there is more than one portrait of him; one is at full length, about four inches high, without a name, wearing a sword, a large wig, and a hat under his arm; using a walking-stick, see "Dr. Bragge with a Stick", No. 3649; another portrait is a profile, half length, oval, with a hat on the head, a bag-wig, and spectacles, entitled, "the Late Doct^r. Bragg", and signed "J. H. 7871"; see "Medallion of Dr. Bragge", No. 3650.

Horace Walpole wrote to Sir H. Mann, Dec. 15, 1743:—"I write in a great fright, lest this letter should come too late. My Lord has been told by a Dr. Bragge, a virtuoso, that, some years ago, the monks asked ten thousand pounds for our Correggio, and that there were two copies then made of it; that afterwards, he is persuaded the King of Portugal bought the original; he does not know at what price. Now, I think it very possible that this doctor, hearing that the picture was to be come at, may have invented this Portuguese history; but as there is a possibility, too, that it may be true, you must take all possible precautions to be sure it is the very original—a copy would do neither you nor me great honour." This warning refers to a Correggio in a convent at Parma, and describes the reputation of Dr. Bragge some years before the date of this engraving.

The "blue string" referred to above may be taken for any nobleman, so called from the custom of English peers to wear a riband of an order frequently of that colour.

A miniature of Dr. Bragge by J. Deacon, 1750, was sold with the contents of Strawberry Hill, 1842. See the Sale Catalogue, p. 146, 14th day, lot 76; this work was bought by Dr. Gray, of Dean's Yard, for 1*l*. 11*s*. 6*d*.

Dr. Bragge's first name seems to have been Robert; he is said to have been the author of "The Journey of Dr. Bongout and his Lady to Bath in 177—"; see "Notes and Queries", 2nd Series, vi., p. 151.

$7\frac{1}{4} \times 8\frac{1}{4}$ in.

3648. DR. BRAGGE. (No. 2.)

*"The Duper is a Cunning Fool,
Who Brags a blue string is a Tool".*

[1757]

THIS etching is a reduced copy, reversed and with but one inscription, from the portrait of Dr. Bragge, described as such, No. 3647.

It is one of several engravings printed on one sheet, see "The Devel of a Medley", No. 3644.

$2\frac{3}{8} \times 3\frac{1}{2}$ in.

3649.

DR. BRAGGE WITH A STICK.

[1757]

THIS etching represents the notorious picture dealer, who is described under "A Portrait of Dr. Bragge", No. 3647, as a very old decrepit man, walking with a stick towards our left, wearing a coat and vest which are too large for his person, a very big wig, and a sword; he carries a hat under his right arm, and, in his left hand, a glove. Below the plate mark is written in an old hand "Dr. Bragge".

3×4 in.

3650.

MEDALLION OF DR. BRAGGE.

"the late Doct^r Bragg"

J. H. 7871 (1787).

[1757]

THIS etching is a profile portrait, turned to our right, enclosed by an oval, and showing a bust with a cocked hat on the head, *pince-nez* on the nose; a bag-wig with three rows of side curls appears under the hat.

For Dr. Bragge, see "A Portrait of Dr. Bragge", No. 3647.

Oval, $2\frac{7}{8} \times 3\frac{1}{2}$ in.

3651.

The New Ordinary or resort for French Men.

Pub^d According to Act of Parliament.

[1757]

AN engraving, showing a tavern with a portrait of the Duke of Cumberland as a sign; therefore it seems to be considered by Frenchmen, who laugh as they pass, as a very good house for them; one of them says, "*Very good for us*". A gardener has converted the British Lion into a wheelbarrow, and loaded it with turnips, for the whole of which a bystander declares, "*I'de not Give two Pence for^m all*". A passer-by laments, "*Oh The poor King of Prussia*"; by this we infer that this ally of England had been left in the lurch, exposed to the whole force of France by the defeat of the duke at Hastenbecke, and the Convention of Closter-Seven. Britannia lies prostrate, lamenting, "*My oppressions are insupportable*".

For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646. For the Convention of Closter-Seven, see "The Dream", No. 3613; "The Truant Francois", No. 3614; "The Triumph of Cæsar", No. 3615; "Cæsar at New Market", No. 3623; "The Truth", No. 3629; "Dinah relates her distresses", No. 3646.

$6\frac{7}{8} \times 7\frac{3}{4}$ in.

3652.

"THE TEMPLE and PITT."

To be Had at the Golden Acorn facing Hungerford Strand. "Published According to Act 1757." [1757]

IN this engraving, "*Envy*", "*Malice*", "*Treachery*", and "*Folly*" are endeavouring to destroy the pillars, "*Public Utility*", "*Mercy*", "*Probity*", "*Loyalty*", "*Generosity*", "*Justice*" and "*Vigilance*", which support the Temple of Fame, founded on "*HONOR*", "*VIRTUE*", "*MERIT*". The temple indicates Earl Temple. In front, the Hanoverian Horse, on whose body is inscribed "*The Sinking Fund*," is devouring the British Lion; the horse says:—"Oh! Delicious I intend to eat him quite, if these Honest folks will let me I hate to be Disturbed". The Lion is chained to the post "*Majority*". On the other side is Mr. Pitt, deep in a pit, exclaiming:—"Oh my King", and "Oh my Country", "Oh Liberty", "Oh Justice", "Oh my brave Countrymen" "Ah! me now Exp(ire) Virtue, & Honesty". Alderman Beckford, and Sir John Barnard are removing from the pit the stone cover marked, "*Avarice and Folly 1757*". The Duke of Cumberland, with a flag of the map of Hanover described as "*Gloria Mundi*", rushes forward, exclaiming:—"Let it be Stopped, I say. He wouldn't let me have what I wanted so down with him at once I say". Beckford replies:—"He Shall not be buried Alive Sir for all your Bluster While my name's B—kf—d". Sir J. Barnard declares:—"No no he shall be restored again for the sake both of London & England". The two speakers are described as "*Patriots*". John Bull? with a sack full of "*Tests & other Such heavy Materials*", complains to Mr. Fox:—"S' Blood Sir you told me my Burden should be light & I cant stand under it hardly its as heavy as lead." Fox carrying a hod of "*Plaster of Paris*", i. e., French bribes, replies:—"Never mind it we Shant be long about I have that in my hod would Stop the devils Chaps". Behind them is a flaming furnace, or Hell, inscribed, "*Ready Prepar'd*". Above, "*In Nubibus*", are castles, described as:—"The hopes of Britain Very high Indeed!" Beneath is a monument of Britannia, with her broken spear, inscribed:—"She is not dead but Sleepeth". Above the temple is the irradiated Eye of Providence, with the motto, "*Pro Patria et Rege*".

The Duke of Cumberland was at this time very hostile to Pitt; and, at the instigation of Fox, when the king desired him to take the command of the army in Germany for the defence of Hanover, the Duke stipulated that Pitt should be dismissed.

For "*Gloria Mundi*", see "*Gloria Mundi*", No. 3441. For "*Tests*", see "*The Ostrich*", No. 3396.

Pitt was the terror of the Fox Administration, and the person to whom the people looked as their deliverer from the misgovernment of Fox, Newcastle, &c. Lord Temple was Pitt's brother-in-law, and, at this time, his chief supporter; he was made Lord Privy Seal, June 30, 1757. Pitt had objected to entrusting the army to the Duke of Cumberland.

Fox was alleged to be a great grasper of money, and the public did not hesitate to charge him with being influenced by bribes from France.

For Lord Temple, see "*The Treaty*", No. 3608. For Alderman Beckford, see "*The City up and Down*", No. 3265; "*The Liveryman's Levee*", No. 3267; "*The P——t——ry Race*", No. 3268; "*All the World in a Hurry*", No. 3270; "*Byng Return'd*", No. 3367.

For Sir J. Barnard, see "*Frontispiece to Viner's 'Excise Sermon'*", No. 1922; "*The Player's last Refuge*", No. 2146; "*Bristol and Nottingham against London*", No. 2570; "*Bob the political ballance master*", No. 2576; "*The City up and Down*", No. 3265; "*The Liveryman's Levee*", No. 3267; "*The P——nt——ry Race*", No. 3268; "*All the World in a Hurry*", No. 3270; "*Ursa major*", No. 3510; "*An epistle to the worthy City of London*", No. 3525; "*The*

Grinders", No. 3593; "Court Manners", No. 3602. For the Duke of Cumberland, see "Dinah relates her distresses", No. 3646. For Mr. Pitt, and Mr. Fox, see "The French King in a Sweat", No. 3691.

$12\frac{1}{4} \times 7\frac{1}{8}$ in.

3653.

THE IMPORTS of GREAT BRITAIN from FRANCE. *Humbly Addressed to the Laudable Associations of Anti-Gallicans, and the generous promoters of the British Arts and Manufactories; by their sincere Well-wisher, and truly devoted humble Servant, L. P. Boitard*

Invented & Engrav'd by L. P. Boitard. Publish'd according to Act of Parliament, March 7th 1757. by John Bowles and Son, at the Black Horse in Cornhill, London Price Six-pence. [1757]

THIS design, in addition to the "Explanation" quoted below, may be described as including a view of the quay at the Custom House, or Billingsgate, London, with a crowd of vessels lying there, the masts and yards of which appear thickly, and recede towards the White Tower, which is in the background. On our right a French packet is landing her passengers. One of the foremost men wears a huge muff, a pig-tail reaches below the skirt of his coat, through the skirt his sword is thrust. Another man carries a kit; a woman bears a large bundle; a man holds pairs of hair-tongs and shears; another has a huge clyster-pipe; last appears a ragged, ill-looking fellow in wooden shoes, followed by a woman carrying a baby. Boxes of personal luggage precede this crowd, borne by porters towards large waggons which stand near the quay.

Four large cranes, the machinery of which has been housed in wooden boxes raised on posts above the ground and having tiled roofs, occupy much of the water-side of the quay. Thames Street appears in a vista, with warehouses, to one of which a barrel is being hoisted by a crane. Two large houses, probably taverns, are on our left at the angles of a street.

In front, in the lower corner on our right, is a large open packing-case, the cover of which being removed, reveals the contents to be numerous bottles. On the cover is, "*To Mons^r Pomade Maistre Perfumer a Londres*". Another box contains millinery, muffs, ribands, &c.; on the cover is written, "*To Ma^{dm} Chicane Milliner Pell Mell a Londres*." Three barrels lie on their sides near the packing-cases; these are respectively labelled, "*CLARET*", "*BURGUNDY*", "*CHAMPAGNE*". A gauger is measuring the capacity of the first; a gentleman is tasting the contents of the second, of which a vintner has given him a portion. Near these persons two men are attitudinizing in stage costumes; one of them looks very much surprised, and the other much amused because an English lady has embraced a female dancer who has preceded them. Near this group is a French *coiffeur*, wearing a laced hat, and carrying a large pair of hair-tongs. Two or three English ladies are receiving with some warmth other arrivals from France. A black boy laughs at the reception of a dancer by his mistress. Near to this boy a French abbé, taking off his hat, bows profoundly to an English lady and gentleman, who present their children. The children are dressed like little French adults. Four porters carry a large packing-case, directed, "*To de Rite Hon^{ble} Lord Vicount Blase em (?) S^t James*".

"Explanation:—Four Tackle Porters Staggering under a mighty Chest of Birth-Night Cloathes. Behind, Several emaciated high liv'd Epicures, familiarly receiving a French Cook, acquainting him that without his Assistance they must have Perish'd with Hunger.—A Lady of Distinction offering the Tuition of her Son &

Daughter to a cringing French Abbé, disregarding the Corruption of their Religion, so they do but obtain the true French Accent; her Frenchified, well-bred Spouse, readily complying. The English Chaplain regretting his lost Labours; Another Woman of Quality in Raptures caressing a French Female Dancer, assuring her, that her Arrival is to the Honour & Delight of England. On the front ground, a Cask overset; the Contents, French Cheeses from Normandy, *bein Raffinie*, a Blackguard Boy stopping his Nostrils, greatly offended at the *Haut-Gout*; A Chest well cramm'd with Tippetts, Muffs, Ribands, Flowers for the Hair, & other such Material Bagatelles, underneath, conceal'd Cambricks & Gloves; Another Chest, containing choice Beauty washes, Pomatums, l'Eau d'Hongrie, l'Eau de Luce, l'Eau de Carme, &c. &c. &c., near French Wines and Brandies. At a Distance Landing, Swarms of Milliners, Taylors, Mantua-makers, Frisers, Tutoresses for Boarding-schools, disguis'd Jesuits, Quacks, Valet de Chambres, &c. &c. &c."

This print was intended to satirize the inordinate taste for everything that was foreign which prevailed at this time.

Louis P. Boitard, himself a Frenchman, and educated in France, was a pupil of La Farge, came to England, and died here in 1758.

See "The View and Humours of Billingsgate", No. 2284. There is an impression from this plate, without the publication line, in the "Crowle", Pennant's "Some Account of London;" X., 24, preserved in the Print Room.

$13\frac{1}{4} \times 7\frac{3}{4}$ in.

3654.

A Satirical Illustration of "Memoires of the last ten Years of the Reign of George the Second," by Horace Walpole, third Earl of Orford.

LORD ORFORD'S MEMOIRS.

MR. FOX.

Bentley Pinx^t Thompson Sculp^t

[1757]

THIS engraving comprises a bust portrait of Mr. Henry Fox, afterwards Lord Holland, in rather less than three-quarters view to our left, the eyes slightly raised in the same direction. The design accompanying this portrait is thus described in the "Explanation of the Plates" comprised in vol. ii., of the "Memoires," as above:—"Mr. Fox. Shield of his arms and of Lenox, whose daughter he married. On one side a view of Holland House. In a corner a pen and gauntlets, to imply the 'Test' and 'Contest,' papers written for and against him."

For the "Test" and "Contest", see "The Ostrich", No. 3396. For Mr. Fox, see "The French King in a Sweat", No. 3691.

$6\frac{1}{8} \times 3$ in.

Brit. Mus. Library, 91. f. 3.

3655.

"POLLISISCHES RITTER. TOURNIER."

I. D Nessenenthaler fecit et exc.

[1757]

AN engraving with four columns of German verse, comprising reference numbers, printed below it. The former represents a tournament of four knights in full armour, two against two, and two more knights, "*H*" and "*I*", entering the lists, "*2*" and "*2*". The former four are "*Gallie*" opposing "*Britanie*", and "*Borussia*" opposing "*Austria*". Among the knights about to take part in the tournament are (1) "*Muscovie*", "*3*", bearing on his shield "*E*" above two

clasped hands and the motto, "*et Confis*—"; (2) "*Succie*", "*F*", on whose shield is a pomegranate, or a bomb (?) with the motto, "*Pom*" (erania ?); (3) "*German*—" "*G*", on whose shield is a cipher, "*S P R*"; (4) "*Hassie*", "*K*", on whose shield is depicted a trophy of arms.

On the shield of "*Gallia*", "*A*", is a sword entwined by a serpent; the escutcheon of "*Brittania*", "*B*", bears Neptune's trident and the alchemical symbol of Mars; the shield of "*Borussia*", "*D*", bears a lance between two standards below a radiant sun; on the shield of "*Austria*", "*C*", are "*A E I O V*", and a club entwined with laurel.

The judges of the fight are Providence, "*4*", and Time, "*5*", attended by Justice, "*6*", and seated on a throne before whom Germany, "*8*", holding a large map of "*GERMANIA*", kneels imploring peace, she is accompanied by Hope (*9*). Among the spectators are representatives of nearly all the nations of Europe, each in his proper costume. On the side of the lists facing the throne is the balcony, in which are assembled various rulers of Europe, including the Empress-Queen, and the King of Prussia. An orchestra, "*1*", at the side of the judgment seat is occupied by trumpeters and a kettle-drummer, "*3*" and "*3*", who are vigorously using their instruments. In the sky is, "*13*", the symbol of Mars, and "*12*", a radiant sun, both introduced as emblems.

The verses printed below are explanatory and didactic, referring the design to the political state of Europe, so far as two of the columns are concerned, the other two comprise rhymed illustrations of the devices of the knights "*A*" to "*K*".

$14\frac{1}{4} \times 8\frac{1}{8}$ in.

3656.

"*A Prophecy on y^e Eclipse of the Twenty fourth Ins^t*".

—*S In^t Sc*

[January 24, 1758]

AT the head of this engraving are two designs or "types"; one for Berlin, the other for London.

In the "*Type for Berlin*," the Prussian Eagle, or "*Prussia*", is darting thunderbolts and screaming "*Vengeance*," against the French Cock, or "*France*", who complains that, "*This is hard & upon my own Dung hill*"; the English Lion, or "*England*", is preparing to dash into the sea, and is threatening the Cock: —"*Ah M^r. Gallus if I once take to water I shall soon do for you*."

In the "*Type for London*" is a plan of the progress of an eclipse.

On one half of the page the prophecy is plainly written as below; on the other half it is obscured by wrong divisions of the words, and irregularly introduced capital letters as follows:—

"It shall come to pass that on the day the King was born the moon shall be overshadow'd and Eclips'd, the which is to be understood thus.

The King is like the Sun, his forces are like the Earth with which he will Eclipse the borrow'd Glory of France.

And whereas the Eclipse will be total so shall the overthrow of the French be the same

And as it is on the morning of that happy day so shall the French feel the blow before the Glorious Sun shall reach the other Tropic

Thro' World's Unnumber'd Tho' the God be known
Tis ours to trace him Only in our Own."

The legible prophecy is to the effect that on Jan. 24, 1758, would be a total eclipse of the moon; the same day was the birthday of the King of Prussia, which was observed with illuminations and other demonstrations of joy.

1. $3\frac{1}{8} \times 2\frac{5}{8}$ in.

2. $3\frac{1}{8} \times 2\frac{5}{8}$ in.

3657.

POPE CLEMENT the XIIITH, alias LEGERDEMAIN, alias APOSTLE-MAKER.

[August, 1758]

IN this engraving Pope Clement XIII. standing behind a table in the character of a conjuror, addresses the Emperor and Empress of Germany, who rise through two holes in the table:—"I command You in the Name of Rome's infallible Pope & Supreme Conjuror, to commence this very instant right Catholic Apostles." The Devil perched on the Pope's shoulders, and chucking him under the chin, says:—"Well done Son Clement I wish Thee had'st had the making of all the Apostles that ever were in the World. The Rev. G. Whitefield, "the Preacher," at his side, exclaims:—"I desire to pay all due respect to the great Ones of the earth; But Roman Catholic Kings & Queens are some of the last persons in the World that I shou'd ever have thought of, to turn into Apostles." At the other side stands, on a stool, a boy trumpeter; the flag on his instrument is inscribed, "S^r Upstart Monthly Pendant His Trumpet." He says, "Let me intreat your Ap— Majesties not to mind what D^r. Antipope says: for at the instigation of my dear Master who now sits grinning on the Popes Shoulders I have proclaimed Him Mad as far as the Sound of this Trumpet will reach." Kings and queens are flocking towards the pope, requesting him to make them apostles; each personage exclaims as he or she, rushes forward:—"Pray Mr. Pope make an Apostle of Me too."

Below the design these verses are engraved:—

"Is not the Pontif mighty keen,
To play his Game with King & Queen?
To get them down by slight of Muscles,
And turn 'em up inspir'd Apostles?"

This print ridicules Pope Clement XIII., who, in August, 1758, conferred on the Empress-Queen the title of "Apostolical Queen of Hungary, conveyed by a brief, in which he extolled her piety, and launched out into retrospective eulogiums of her predecessors, the Princes of Hungary, who had been always accustomed to fight and overcome for the catholic faith under this holy banner." See "The History of England", &c., by T. Smóllett, B. III., ch. ix., § xlv.

See "The Happy Deliverance", No. 3658.

For Whitefield, see "The Scheming Triumvirate", No. 3730. For the Queen of Hungary, see "The Sequel", No. 3694.

$13\frac{1}{4} \times 7$ in.

3658.

THE HAPPY DELIVERANCE.

[August, 1758]

AN engraving showing a Protestant divine as accoucheur, delivering a king of the Pope, who protests:—"I will not come out, I am resolved." A "Serjeant English Protestant his Sword", flourishes that weapon, and declares:—"But you shall come out, or I'll cut off your Head: for I can assure your Holiness, that shall never go in again." The king declares:—"It is hard work Doctor, to get rid of this horrid Monster.", which the divine acknowledges:—"It is so an' please your Majesty; but He must come out, or He will surely be the ruin of You." A drummer boy, with "John of Kent his Drum", shouts:—"There comes the Pope, Head & Shoulders! hollow Boys, hollow". A boy, who is apparently blind, with the "S^r Upstart Monthly

Pedant, his Trumpet." hung over his shoulder, and mounted on a stool, exclaims to the Devil who supports him:—"What a Mad-headed young Fool, that little Drummer is, Master!" The Devil replies:—"True, my dear Upstart! And so He like to continue." The people are rejoicing, shouting:—"Huzza! Happy Deliverance.", and several pregnant potentates are hobbling forward hoping to undergo a like deliverance. One of the Kings declares:—"I wish the Doctor wou'd deliver Me too; for I am so full of this odious Creature that I am e'en ready to burst." Another cries:—"I wish the Doctor wou'd deliver Mee too; for I am so full of this old bloody Strumpet, that I can't go one Step without Crutches."

These verses are engraved below the design:—

"What Miracles are kept in Store!
To gild a pregnant Age:
When royal Pairs jut out with W—e,
And hate their Equipage."

See "Pope Clement the XIIIth.", &c., No. 3657.

13 $\frac{1}{4}$ × 7 $\frac{1}{8}$ in.

3659.

An Ass Loaded with Trifles & Preferments. (No. 1.)

68 *To be had at the Golden Acorn facing Hungerford Strand* [1758]

This engraving shows, in the manner of "An ass loaded", &c., No. 2269, an ass, with the head of a young man, and loaded with scrolls inscribed as below; the ass is driven gently by Mr. Fox, the first Lord Holland, for whom see "The French King in a Sweat", No. 3691; the former represents his son, Charles James Fox; see "The Sturdy Beggar", No. 3579. In the distance is "—land House" (Holland House). On the scrolls borne by the ass are, "*Dep. Com. of M.*"; "*2 reg—*"; "*T. to Horse G.*"; "*1st Troop of Gren.*"; "*2 of Gib.*"; "*6 R. in N. Amer.*"; "*8 Ind. Comp.*"; "*Coals for Gib.*"; "*Dep. pay M.*" (of "*Wid. pens*" (Deputy Paymaster of Widows' Pensions)); "*g.c. g.c. g.c. g.c.*" Below the design is engraved:—

"£ s.
Only 15400—17 p^r Ann."

The inscription on the labels indicates the alleged appropriations of offices by Mr. Fox, bestowed on his son, and others. In his "Memoires of the last Ten Years of the Reign of George the Second" (91. f. 2.), i. pp. 400-1, Horace Walpole thus illustrated this subject while describing the difficulties experienced by the Duke of Newcastle in procuring support in the House of Commons, especially with reference to the "German policy" of the King, see "The Lying Hydra", No. 3633:—"Nothing remained but to have recourse to Fox; not expecting the application, he too had dropped indications of his dislike to the treaties (in respect to subsidies to Russia and Hesse); and he knew they had tried all men ere they could bend their aversion to have recourse to him; yet he was not obdurate; he had repented his former refusal; and a new motive, that must be opened, added irresistible weight to the scale of ambition. In his earlier life Mr. Fox had wasted his fortune in gaming: it had been replaced by some family circumstances, but was small, and he continued profuse. Becoming a most fond father, and his constitution admonishing him, he took up an attention to enrich himself precipitately. His favour with the Duke, and his office of secretary at war, gave him unbounded influence over recommendations in the army. This interest he exerted by placing Calcraft in every lucrative light, and constituting him agent for regiments. Seniority or services promoted men slowly, unless they were disposed to employ Mr. Calcraft; and very hard conditions were imposed on

many, even of obliging them to break through promises and overlook old friendships, in order to nominate the favourite agent. This traffic, so unlimited and so lucrative, would have mouldered to nothing, if Mr. Fox had gone into opposition," &c.; see "H. Renardo," &c., No. 3638.

This print is No. 68 in a volume of satires, entitled "A Political and Satyrical History of the Years 1756 and 1757", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXVIII. Shews how often an Ass shall be loaded with Honours and Affluence, because he is related to a greater in Power, while the generous Horse must be neglected. A little Perusal of this easily shews where and on whom it is pointed."

For Mr. Fox, see "The French King in a Sweat", No. 3691. For Mr. Calcraft, see "H. Renardo", &c., No. 3638.

See "The 2 H, H's", No. 3342.

$3\frac{7}{8} \times 2\frac{1}{2}$ in.

3660. An Ass Loaded with Trifles & Preferments. (No. 2.)

68

[1758]

THIS engraving is a copy, reversed, the ass moving towards our left, from the satire described with the same title and date, No. 3659. It was prepared to illustrate "England's Remembrancer", &c., see "The 2 H, H's", No. 3342; it is one of a series of copies from satires described in this Catalogue; it is No. 68 in this series.

$4\frac{1}{8} \times 2\frac{1}{2}$ in.

Brit. Mus. Library (Grenville), 16.370.

3661.

Methodism or the Religious Humbugg. 1758.

88

[1758]

THIS design shows a preacher, probably the Rev. George Whitefield, standing in a pulpit, speaking to an audience which, consisting chiefly of women, is before him:—"Woe unto you Nobles & Gents that Love Kittys & Lucys, abandon your abominations". A young woman cries:—"Oh I'm Damn'd"; another woman cries:—"I'll follow him when I've done with pleasure"; a woman says:—"I've Ruin'd many". A man, who seems to walk with difficulty, declares:—"Oh the P—x is a Wicked Sin". Two young females stand near the last speaker; one of them clasping her hands, cries:—"Let's hate naughty men & follow him only".

A fat man with a sword thrust through the skirt of his coat:—"I'll leave False Honour and Glory, to the vain World". Doubtless this figure was intended for that of the Duke of Cumberland; compare it with that in "Gloria Mundi", No. 3441. For the Duke, as mentioned in this Catalogue, see "Dinah relates her distresses", No. 3646. A lean military man is probably intended for General Bligh, who commanded the military sent, August 1, 1758, under convoy of Commodore Howe, to attack Cherbourg. This expedition, in the first instance, destroyed the harbour of Cherbourg, but, venturing a second attack on the French coast, it was attacked with disastrous effect while re-embarking in the Bay of St. Cas, near St. Malo's; a thousand men were either killed or taken prisoners on this

occasion.¹ This man says :—" *I did not fight at St. Cas I never shed Blood*". If not General Bligh, this man was probably designed for one of the soldiers defeated at St. Cas; he holds a halberd, wears a pigtail, and something sticks out of the skirt-pocket of his coat. It is said that the disaster in question was in part due to bringing plunder to the boats sent to carry men to the transports. The preacher's clerk, seated in a box below the pulpit, shouts :—" *Oh ye Lawyers.*"

This design is No. 88 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engraving is the following letterpress, referring to this design :—

"Plate LXXXVIII. This Card ridicules the prevailing Power of Enthusiasm, which has been loudly belch'd forth from the Mouths of Mercenary Mechanicks, for some years past at the two noted Warehouses of *Tottenham-Court and Hoxton.*"

The "Tabernacle" of the Rev. George Whitefield was, first, in Moorfields, next in Tottenham Court Road, opened Nov. 1757. For Whitefield, see "The Scheming Triumvirate", No. 3730.

See "The 2 H, H's", No. 3342. The proper title of the volume containing this print is quoted in "The Cato of 1757 (No. 2.)", No. 3585.

$4\frac{1}{8} \times 3$ in.

3662.

The BENCH. (No. 1.)

Character

Design'd & Engrav'd by W. Hogarth Publish'd as the Act directs, 4. Sep. 1758. [1758]

This engraving shows what was intended for part of the Court of the King's Bench, with the shaft of a column in the background, and a wall on which is painted the royal escutcheon of England, including Queen Elizabeth's motto, "*SEMPER EADEM*". On the bench are four three-quarters length figures of judges. Two of these dignitaries are asleep, two awake. The judge on our left appears in profile; only his nose and part of his lower jaw are visible behind the projecting side of his official wig. He wears eyeglasses, and through them reads from a paper which he holds.

The second judge is the principal figure in the design. He is a very portly and stately personage, and sits reading through his eyeglasses from notes made in a book held by his left hand. In his right hand is a pen; his brows are slightly raised; his lower lip is pressed upward against its fellow; and he looks slanting downwards through the glasses which stride the lower part of his nose. He is in full official costume as Lord Chief Justice, including a wig, cape, and tippet trimmed with fur. The third judge is one of the sleepers, and a very lean man, with an aquiline nose and fine features. He sits nearly in profile to our right, his head being slightly declined. His left hand, holding a scroll, has dropped into his lap. The fourth judge, who is much younger than his fellows, has fallen fast asleep, and reclines, with his head sideways, on one shoulder of the third dignitary. He sleeps very soundly and pleasantly; his face is half buried in the wings of an enormous wig.

Below the design is engraved :—" *The BENCH. Of the different meaning of the Words Character, Caracatura, and Outrè in Painting and Drawing.*"

Engraved on a separate plate is an explanation of the terms in question, and a reference to Hogarth's Essay, "The Analysis of Beauty", or "Excess";

¹ See "A Summary", &c., in "The Gentleman's Magazine", 1758, p. 530, and "Account", &c., same volume, p. 297.

beginning, "There are hardly any two things more essentially different than Character and Caracatura", and ending, "A Giant or a Dwarf may be call'd a common Man Outrè: So any part a Nose, or a Leg, made bigger or less than it ought to be, is that part Outrè, which is all that is to be understood by this word, so injudiciously us'd to the prejudice of Character."

It has been stated that the personages represented in this design were the Honourable William Noel, Sir Edward Clive, Sir John Willes, Lord Chief Justice, and the Honourable Mr., afterwards Earl, Bathurst. The allegation that the Lord Chief Justice is represented here in the figure holding the pen is confirmed by comparison of Hogarth's work with the portrait of this dignitary which was painted by Vanloo, and engraved by Vertue in 1744, *i.e.*, fourteen years before this design was produced. That the sleeper with the aquiline nose, and holding the scroll was derived from Mr., afterwards Lord Chancellor and Earl, Bathurst, is proved by D. Martin's whole-length portrait, dated 1776, as engraved in mezzotint by S. Houston.

Hogarth, in his "Remarks on various Prints", quoted by J. B. Nichols in "Anecdotes of William Hogarth", 1833, pp. 66-7, thus refers to this work:—"VIII. The Bench. I have ever considered the knowledge of character, either high or low, to be the most sublime part of the art of painting or sculpture, and caricatura as the lowest: indeed as much so as the wild attempts of children, when they first try to draw:—yet so it is, that the two words, from being similar in sound, are often confounded. When I was once at the house of a foreign face-painter, and looking over a legion of his portraits, Monsieur, with a low bow, told me that he infinitely admired my caricatures! I returned his *congé*, and informed him that I equally admired his," &c.

The original picture of this subject, somewhat different from the print, was once the property of Sir George Hay, and afterwards of Mr. Edwards. The publication of this print is noticed in "Payne's Universal Chronicle", Sept. 2-9, 1758, p. 182, col. 3, thus, among new works:—"A Print called the Bench 1s 6d." "The London Chronicle", Sept. 5-7, 1758, p. 2, col. 3, contains the engraved text of this design as "An Explanation," &c.

There are two states of this print:—1. That above described. 2. In which it appears that the background, including the royal escutcheon, had been burnished from the plate, and a row of heads, eight in number, put in its place, in order to illustrate still more forcibly the artist's meaning. These heads are, 1, & 2, beginning from our left, profiles, with more or less exaggerated features, of the lame man treated in Raphael's "Sacrifice at Lystra"; 3, the three-quarters view of the head of an apostle in Leonardo da Vinci's "Last Supper"; 4, a profile to our right, slightly caricaturing the head of Mr. Bathurst in the design below; 5, 6, and 7, heads of apostles from the "Last Supper"¹; 8, another version of the profile of Mr. Bathurst.

At the foot of the inscribed plate the following memorandum was added when the second state was used:—

"The unfinish'd Groupe of Heads in the upper part of this Print was added by the Author in Oct. 1764: & was intended as a further Illustration of what is here said concerning Character Caracatura & Outrè. He worked upon it the Day before his Death which happened on the 26th of that Month."

In the second state of the print the word "Character" was removed from above the design; traces of the light on the column behind the Lord Chief Justice remain in the background of the second state.

This plate was used again in "The Works of William Hogarth", from the original Plates restored by James Heath, Esq., R.A.; London, no date (1751. d.).

1st state, $7\frac{3}{4} \times 6\frac{1}{2}$ in.

2nd state, $7\frac{3}{4} \times 6\frac{5}{8}$ in.

¹ For these heads after Da Vinci a print after Rubens's sketch of the "Last Supper" appears to have been used by Hogarth.

3663. THE BENCH. (No. 2.)

[After Hogarth.] *Dent Sculp*

[1758]

This engraving is a copy from the second state of that which is described with the same title and date, No. 3662. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 130.

The plate was used again for "Hogarth Illustrated", by John Ireland; London, 1791, vol. ii. (7854 ff.), facing p. 568.

 $2\frac{3}{4} \times 2\frac{1}{2} \text{ in.}$

Brit. Mus. Library (Grenville), 2.585.

3664. THE BENCH. (No. 3.)

69. *W. Hogarth inv.* [Engraved by Riepenhausen.]

[1758]

This engraving is a copy from the second state of that which is described with the same title and date, No. 3662. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., Göttingen, 1794-1816, in which volume it is No. 69.

It may be distinguished from other copies by its greyness, and poverty of execution, and by the presence of the number "69." in the upper corner, on our right.

 $7\frac{3}{4} \times 6\frac{1}{2} \text{ in.}$

Brit. Mus. Library, 788. p. 11.

3665. THE BENCH. (No. 4.)

THE BENCH.

*Design'd by W. Hogarth. Engrav'd by T. Cook.**London Published by G. & J. Robinson Pater noster Row April 1st 1802.*

[1758]

This engraving is a copy from the second state of that which is described with the same title and date, No. 3662.

It is comprised in "Hogarth Restored. The whole Works of the celebrated William Hogarth," &c., "Now Re-Engraved by Thomas Cook;" London, 1806.

It is engraved on the same plate, and printed on the same piece of paper with "Sarah Malcolm," No. 1909^a, by the same engraver and publishers.

 $7\frac{3}{4} \times 6\frac{3}{4} \text{ in.}$

3666. THE BENCH. (No. 5.)

THE BENCH.

Hogarth pinx't T. Cook sc. Son sc. Published by Longman, Hurst, Rees, & Orme, July 1st 1808.

[1758]

This engraving is a copy from the second state of that which is described with the same title and date, No. 3662. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where it follows p. 240.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", by the Rev. John Trusler; London, 1821, vol. ii. (1751, b.)

 $4\frac{1}{4} \times 4\frac{1}{8} \text{ in.}$

3667. THE BENCH. (No. 6.)

THE BENCH.

Pl. LXXVIII. Hogarth del^t T. Clerk sculp^t London Publishd as the Act directs by Robert Scholey 46 Paternoster Row. [1758]

THIS engraving is a copy from the second state of that which is described with the same title and date, No. 3662. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810, vol. ii., where an impression faces p. 65.

With the second title placed below the design, the engraver's name burnished out, this plate was used again for "The Works of William Hogarth", London, 1837, vol. ii., where an impression faces p. 99.

$4 \times 3\frac{1}{8}$ in.

Brit. Mus. Library, 1402. k. 25.

3668. THE BENCH. (No. 7.)

THE BENCH.

A Fac Simile of Hogarth's own Engraving, exhibited to show the difference between CHARACTER AND CARACATURA, &c.

Jones and C^o Temple of the Muses, Finsbury Square, London. [1758]

THIS engraving is a copy from the second state of that described with the same title and date, No. 3662. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 29.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression faces p. 176.

$7\frac{3}{4} \times 6\frac{3}{4}$ in.

Brit. Mus. Library, 561. b. 27.

3669. THE BENCH. (No. 8.)

THE BENCH.

[After Hogarth.]

[1758]

THIS engraving is a copy from the second state of that which is described with the same title and date, No. 3662. An impression faces p. 250 in "Anecdotes of William Hogarth", by J. B. Nichols; London, 1833. This print may be distinguished from that by Dent, of the same dimensions, which is described with the same title and date, No. 3663, by the latter bearing an oblique mark in the wig of the man in the upper row on our right, this mark extends beyond the margin of the wig and appears to be accidental; it does not exist in the copy here in question.

$2\frac{3}{4} \times 2\frac{1}{2}$ in.

3670.

A SATIRICAL ILLUSTRATION OF "MEMOIRES OF THE LAST TEN YEARS OF THE REIGN OF GEORGE THE SECOND"; by Horace Walpole, third Earl of Orford.

Lord Orford's Memoires.

Mr. Murray.

Bentley Pinx't Thompson Sculp't.

[1758]

THIS engraving comprises a bust portrait of Lord Mansfield, in three-quarters view to our right; the eyes look to the front. The design accompanying this portrait is thus described in the "Explanation of the Plates" comprised in vol. ii., of the "Memoires", as above. "Mr. Murray. By Mr. Müntz—A head of Janus, looking both ways, and subscribed George and James, to hint at the doubtfulness of his politicks. Thistles, for his country; an eagle for his eloquence; the motto of Vernon, whose heir he was."

For Lord Mansfield, see "The Claims of the Broad Bottom", No. 2579; "The M—r—ys", No. 2608; "The Downfall", No. 3480.

$6\frac{3}{8} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, 91. f. 2.

3671.

The Difference

Pub'd Accord to Act 1758

[1758]

AN etching. The "*K—g of Prusia*" standing on "*Borussorum Pars*", with "*Berlin*" in the distance, and near a Cap of Liberty, which has been laureated, placed on a pole, and planted in "*Terra Firma*." He is railing at Britannia as having been bribed to fail in the expedition against Rochefort, and to execute the Convention of Closter-Seven. The King cries:—"Avaunt Shameless Harlot, Keep thy Curse thy Poison thy Bane thy Universal Destruction: Virtue be my Reward." Behind him the sun is shining on the Cap of Liberty which has been planted in Prussia, having been "*Trans:ported*." from England, and encircled with laurel. On the coast of Britain, "*Ins. Mug. Brit. Pars.*", stands Britannia, exposing her posteriors to the King of Prussia, and jeering him for his ignorance of the value of money thus:—"What! not Kiss for A Million? we've no such Bashfull fools here. Refuse a Million! ha! ha! ha!" her spear has a "*Lead*" point, it is broken, but "*Cobbled with Money*", and "*Botch'd with Money*"; her shield is on the ground with many "*Holes stop'd with money.*"; her laurels lie "*Wither'd*" at her feet; and, instead of "*Laurels*", she holds a bag of money marked "000,000£." "*London*" appears overwhelmed with dark clouds. "*Mammon*", seated on sacks of gold, or "*Eggs to Hatch mischief*", retains a hold on England by a chain of "*Gold*". He cries:—"Ha, Ho, my dear I have you fast." In the distance is Rochefort with the fleet before it, described as "*Sec'd. Expedition which Cost &c.*" In front appear the "*heros Defunct*," Raleigh, Cromwell, and Drake, "*S^r. W. R.*", "*O. C.*", and "*S^r. F. D.*", rising from their graves, and expressing their indignation. The first cries:—"Oh! that I liv'd Again"; the second declares:—"I wish I was alive & close by you."; the third avers:—"It makes e'en Spirits weep, degenerate Creature."

For the King of Prussia, see "The Negotiator's", No. 2463; "The Qu—n of Hungary Stript", No. 2512; "The Queen of Hungary Stript", No. 2513; "F—h Pacification", &c., No. 2515; "The Queen of Hungary in Splendor", No. 2554; The Queen of Hungarys Whetstone", No. 2610; "The Evacuation", No. 2611; "The Wheel-Barrow Crys of Europe", No. 3021; "(King) of Prussias Speech)", &c., No. 3425; "The Court Cards", No. 3465; "The Court Cards or all Trumps", No. 3466; "The Auction", No. 3467; "The Slough", No.

3471; "The Hungarian Disaster", No. 3472; "The Centinel", No. 2473; "The European Equilibrist", No. 3486; "The indulgent Care", &c., No. 3607; "The Devil turn'd Fisherman", No. 3609; "Protestantism & Liberty", No. 3612; "The Triumph of Cæsar", No. 3615; "The New Ordinary", No. 3651; "Pollisches Ritter. Tournier", No. 3655; "A Prophecy", No. 3656; "The Ballance turn'd", No. 3675.

The Convention of Closter-Seven, and the failure of the expedition against Rochefort, caused great indignation in England, and many would not believe that such untoward circumstances could have occurred but through bribery. The object of this print is to show the difference in this respect between Britain and the King of Prussia. Amongst the grants by Parliament in 1757, £200,000 had been given for assisting his majesty to fulfil his engagements with the King of Prussia. It being then frequently stated that large remittances were made to Prussia, a partisan of that king asserted that he had hitherto neither asked nor received any subsidy from England any more than from France. See "The Gentleman's Magazine", 1757, p. 525.

In May, 1757, a million was voted to the King for the support of the war.

"The City talk very treason, and connecting the suspension at Stade (Closter-Seven) with this disappointment (at Rochfort), cry out, that the general had positive orders to do nothing, in order to obtain gentler treatment of Hanover. They intend in a violent manner to demand redress, and are too enraged to let any part of this affair remain a mystery."—Horace Walpole's "Letter to the Hon. H. S. Conway," edit. 1857, iii., 113.

For the expedition to Rochefort, see "The Whiskers", No. 3625. For the Convention of Closter-Seven, see "The Horse Stealer", No. 3617.

$12\frac{1}{8} \times 7$ in.

3672.

The French Wolf in SHEEPS Cloathing or Englands Bellé Amis
(No. 1.)

Leghon Inv^d & Printed London Reprinted at the Acorn Fleet Market Ludgate Hill [1758]

"Ev'n you Your Self to Your Own Breast shall tell
Your Crimes, & Your own Conscience be Your Hell."

IN this engraving a "Golden Fleece" marked with three *fleurs-de-lis* is suspended from the roof of a chamber; a merchant with a *fleur-de-lis* on his breast, holding a letter addressed, "A Mon^r Mons^r. Belle Amyá, Legorn", takes hold of its legs, saying:—"I'll touch it, & take it, French Cloth is better than Manchester Velvet With Your Advice I have Caused 20000 Wretches to Starve." The Fleece says:—"Let my Tail alone don't touch it". The Devil, dressed as a merchant, has addressed the first speaker:—"A Monsieur (touch it) & take it, tis a fine fabric & will suit you & Mons^r Belle Amy". On the ground lie, "French Goods Promoted 36000 P^r Ann". Also, "1200 English Goods Neglected," and covered by a cobweb.

The English woollen manufacture had long been considered the most valuable source of the national trade, and most stringent laws were enacted to prevent the exportation of wool. Voltaire asserted that the French and Spaniards perceived their want of trade, and had contrived to ruin that of the English. It was not without reason, therefore, that the English woollen manufacturers complained that the laws were not enforced, or not sufficient to prevent wool being exported, especially from Ireland. They loudly called on their countrymen and women to encourage the native woollen trade, by ceasing to wear fabrics of foreign make.

This refers to transactions of a Mr. Bellamy and a Mr. Touchit. Touchit is a Manchester name. See "Touch it again", No. 3674.

$10\frac{3}{4} \times 5\frac{1}{2}$ in.

3673. The French Wolf in Sheeps Cloathing (No. 2.)

84

[1758]

THIS engraved design is a copy, reduced and reversed, from that which is described with the same title and date, No. 3672. It is No. 84 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXXIV. This is a Satire on some Attempts that were then making by the *French*, and some other interested People to destroy our woolen Manufacture."

See "The 2 H, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)," No. 3585.

$4\frac{1}{4} \times 3$ in.

3674.

Touch it again—and be hang'd.

86

[1758]

IN this engraving, which appears to be connected in its subject with "The French Wolf in Sheeps Cloathing", No. 3672, "*Commerce*", her elbow resting on a bale, sits disconsolately on the ground, and says:—"Oh you Ingrate I that have *Serv'd you and your Family*". This is addressed to a man who, holding a sword styled, "*Levant Blade*", advances towards the speaker and says:—"Madam I aimd at your Heart tho I did but Just touch it." "*Justice*", standing on the opposite part of the design, says to "*Britannia*", who is seated on a bale on our left:—"Dear *Britannia* punish such as touch—it". *Britannia* rejoins:—"What *Commerce* wounded by a French Briton I'll punish such as touch it".

Below the design is engraved:—"Advertisement. To be Sold by Auction all the various Looms & Utensils in the British Weaving Manufactorys by Seignior Tochteano and Mons^r. Bellamy."

For the name "Touchit", in French "*Touchet*", see "The French Wolf", &c., No. 3672, and "Hogan Mogan", No. 3697.

This engraving is No. 86 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXXVI. Alludes to the Revolt of a certain great Merchant, whose Name is mentioned in the Card—the Shock which our Trade felt at that Time from the Consequences of it are severely known to us even at the present Hour."

See "The 2 H, H's", No. 3342. The proper title of the volume containing this satire is quoted with "The Cato of 1757, (No. 2.)," No. 3585.

$4\frac{1}{4} \times 2\frac{3}{4}$ in.

3675.

The Ballance turn'd : or the Russian Cat-arse-trophy.

MENE TEKEL.

Published According to Act, October 9. 1758. by Tho^s. Jeffreys at Charing Cross. Price 1^s. [1758]

AN engraving representing a balance: in one scale the Kings of England, and Prussia appear as "*VALUE AGAINST NUMBER*"; in the other, "*THE UNNATURAL CONFEDERATES*" are in the air, including the Emperor, the Empress-Queen of Hungary, King of France, Empress of Russia, the King of Sweden, and Duke of Wurtemberg. The King of Poland, crying:—" *Mercy! what a cloud I am over Shadow'd with!*" has fallen out immediately under the Empress of Russia, who is in the act of falling, and calling on the Empress-Queen to help her:—" *Help Sister! or I am a lost Thing.*" Maria Theresa, however, is demanding help to defend Silesia:—" *Help! Help! Silesia! Religion! Religion!*;" the King of France is calling on his dear brother of Spain to aid him:—" *Now, or never Step in my dear Brother!*" but Spain is resolved:—" *Not to be a Brother Sufferer if I can help it*". The Dutchman, cautiously confessing:—" *Tho' I dare not step in, you shall have all my weight on your side.*", is endeavouring to pull down the "*Confederates*" scale. The Turk stands by, and feels that:—" *Opportunity invites, and I am prepar'd*". Justice encourages the two kings, with:—" *Go on and be Successful.*" The King of Prussia, grasping at the robe of the falling Empress of Russia, says to his companion in the scale:—" *This is a Fall She never tried before.*" The King of England remarks:—" *And what an Opening it makes for the Turk & his Janiz^{aries}.*" Under the fallen King of Poland lies a scroll, addressed:—" *To his Mo—— King of Poland Elector of Sa*"(xony). One of the ecclesiastical Electors of Germany, holding a banner, on which is the double-headed Eagle, and wearing a mitre, has a place in this upper scale, and cries:—" *Oh the Subsidies I have lost, & the Calls I have to answer*". The Duke of Wurtemberg, standing in the same scale, cries:—" *My D—d Protestant Wirtemburghers wont fight in this Cause*". The King of Sweden, at the side of the last, inquires:—" *What will become of Sweden then?*"

The King of France had sent an army into Germany to assist the Emperor; his army was defeated by the Prussians at Rosbach; it was dislodged from one post after another, and reduced to a deplorable condition by distempers arising from hard duty, severe weather, and want of necessaries. The King of Spain persisted in a neutrality, notwithstanding the intrigues of the French partisans at the court of Madrid, who endeavoured to alarm his jealousy by the conquests which the English had projected in America. See "*The History of England*", &c., by T. Smollett, B. III., ch. ix., s. 45.

The Empress of Russia sent her armies to assist Austria, but they were successfully opposed by the King of Prussia, and sustained a signal defeat at Zorndorf.

The King of Poland, who was likewise Elector of Saxony, was overpowered and out-manœuvred by the King of Prussia; his forces were compelled to lay down their arms and be incorporated with the Prussian troops.

In April, 1758, the King of Prussia reduced the strong fortress of Schweidnitz, and soon afterwards all the parts of Silesia which he had lost by one unfortunate blow fell again into his possession.

The appearance of this print is announced in "*The Public Advertiser*", October 16, 1758.

$11\frac{1}{4} \times 7\frac{3}{4}$ in.

3676.

The Russian Cat-arse-trophy, 1758.

Mene Tekel.

68

[1758]

THIS is a copy, reversed, from the engraving described as "The Ballance turn'd", No. 3675. It is No. 76 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

Verbal differences occur in the inscriptions on the respective plates. In this work the King of Prussia says:—"Tis a fall she never thought of"; "What an Opening she makes", remarks George II.; the Turk says:—"Opportunity will come"; Justice bids:—"Go on & succeed"; the Empress of Russia shrieks:—"Help or I am lost"; the Empress-Queen exclaims:—"Help help oh Silesia"; the Wurtemberger says:—"The Wirtembergers wont fight". The King of France says:—"For God sake help or I am a lost King"; the King of Spain replies:—"I'll not assist if I can help it"; the Dutchman, pulling down the scale of "The Confederates", declares:—"I'll help you tho' I cant step in". The fallen King of Poland admits:—"I am Quite Overshadow'd".

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXVI. This humorous Card represents the sudden Revolution in the Affairs of *Europe*; but particularly of the Empire of *Russia*, and her connections immediately after the second Victory obtained by the King of *Prussia* over the *Russian* Troops, commanded by the Generals *Fermur* and *Brown*."

The proper title of the volume containing the print here in question is, "A Political and Satyrical History of the Years 1758 and 1759. In a Series of Twenty-five Humourous and Entertaining PRINTS," &c., "Part II., London: Printed for E. Morris, near *St. Paul's*."

See "The 2 H, H's", No. 3342.

$4\frac{3}{8} \times 3\frac{1}{8}$ in.

3677.

THE CHAMBER BOXING MATCH, OR THE MAD L—— AND ENRAGED C——.

Publish'd according to Law, March 20 1758

[1758]

In this engraving the interior of a room is shown, where several men and a lady are energetically quarrelling, looking on with interest, or running away. A gentleman, a lean little person, doubles his fists and seems about to assault another, who wears a lawyer's gown, and prepares to box, but is evidently much less skilled than his antagonist. A pistol and a poker lie on the floor near the feet of the latter. Between the men is a buxom lady, who, pointing to the smaller man, cries to the other:—"Beat him C—— for using me so ill as he has done." The first-named gentleman shouts:—"I tell you You're a Liar and a damn'd Scoundrel and I'll shoot you through the Head."; the other replies:—"Damn you if you offer to use your Pistols I'll knock you Down with the Poker."—and:—"if I am not misinformed the estate you would settle on the Lady is already Mortgag'd." The lawyer's clerk, who stands beside the lady and holds a pen, adds:—"Pray my Lady dont be frightend I'll part them when my master has given him enough." In a chair sits a gouty old gentleman holding up his hand in great alarm, grasping his

crutch, and crying:—"I told his L—— to lay aside his pique to my Brother N—— I thought we should have settled affairs amicably—Oh I am horribly fatigu'd." In front, on our left, an old gentleman has drawn his sword and is crying:—"Lay hold on his Arms & See that he has Pistols in his pocket—pray call up the Servants and Washerwomen." A man running out at the doorway clasps his hands in terror and cries:—"I'll fight no more, the Rascal is too heavy for me." In the foreground lies a scroll inscribed, "*The Messaage of Grimgribber*", probably a deed connected with the estate mentioned by the lawyer.

Below the design the following verses are engraved:—

"God Prosper long our Noble King,
Our Lords and Ladies all;
A woful Boxing Match there did,
Near C—— Street befall.

2.

Poor Forehorse there betook his way,
(A wight more mad than stout)
To settle some Affairs of Law,
But Law and He fell out.

3.

Thou art a Liar Forehorse cry'd;
Then out a Pistol drew;
And Law not us'd to brook the Lie,
Held up the Poker too.

4.

The Servants, Clerks, and washing Folks,
Lookd on as People say;
And soon as Law had trim'd him well,
Mad Forehorse sneak'd away."

There can be little doubt that "Forehorse" was Lord Ferrars, who, two years after the date of this print, was executed for the murder of his steward, Mr. Johnson. He married the daughter of Sir William Meredith, whom he treated with great brutality, though she was of the most mild and amiable disposition. He was afterwards separated from her by Act of Parliament, and an agent appointed to receive his rents. The dispute alluded to by the print probably arose out of these circumstances.

$11\frac{1}{2} \times 5\frac{3}{4}$ in.

3678.

PRO-SIBI-NON-PATRIA.

[1758 ?]

THIS engraving represents a man clad in a wig and civic gown, which latter has been coloured crimson and is bordered with fur, like those of civic dignitaries of London. He is standing in a room, on the wall of which, behind him, hang framed maps, respectively inscribed, "*HES*"(se), and "*HAN*" (Hanover). He holds a scroll, on which is "*TAXES 57*"; he is saying:—"F—e. H—n—r. H—s—s—*Slavery For Ever*."¹ He tramples on the Cap of Liberty, and

¹ Probably "France, Hanover, Hessians, Slavery For Ever," referring, by the second and third words, to the German mercenaries employed by the English Government, and much hated by the people of this country.

a broken sword lies under a paper inscribed, "*CITY CHAT* (ers) & *LAWS*." At his waist hangs a large oval medallion bearing three *fleurs-de-lis*.

This print appears to be the work of the engraver who produced "*Hodge-Podge or the Bridge Mirrour*", No. 3597.

"*Pro.Sibi.Non.Patria*" is engraved below the print.

Considerable apprehensions were entertained at this period by persons who alleged that the Government had concentrated troops round London, with, as it was inferred, the intention of using them to coerce the citizens, who were generally opposed to the measures of the court. Hanoverian and Hessian mercenaries were much dreaded, so that to them, as the most probable instruments of such a purpose, the print may refer. The figure is evidently a portrait.

$2\frac{1}{8} \times 3\frac{7}{8}$ in.

3679.

"The Grand Fair at Versaile, or France in a Consternation".

*There is a many more of these Sorts of Prints to be Sold in May's Buildings
Co^t Gard* [July, 1759]

AN engraving representing various disasters in, and causes of disasters to France. In the distance is "1", various ships with brooms at their mastheads; these are referred to below:—"1, Batteaux plats á vendre, Flat Bottom Boats to be Sold," these were the small vessels prepared for the invasion of England; the scene seems to be Calais harbour, an old gateway, with a bell suspended over it is on our left. Troops are marching past described as "2", and referred to as:—"2 Soldats á louer. Soldiers to let." On our extreme right is a cross, from one arm of which is suspended a man's corpse, "3", referred to as:—"3, Ministre á prendre. The Minister to be Hang'd." "4", a man being broken on the wheel, is referred to below, "4, Generaux á rouer Generals to be broke upon the Wheel". One person in the crowd assembled to look at this punishment, exclaims:—"Et il ton just recompence"; two monks contemplate the torture, one says:—"It is thy just reward". "5", the spirit of a woman, rises from a trap-door, holding a scroll on which is, "*Carte Blanch for the English*"; holding up her hand, she points to Mercury flying in the air. Mercury exclaims:—"Quebec pris, par les Anglois le 18 Sept 1739 Quebec taken by the English the 18 sept." The spirit replies:—"Sacred Dieu est il possible, Good God is it possible."

The references to "5", "6", and "7", engraved below are, "5 O France! le Sexe Femelle, O France! the Fair Sex, Fit toujours ton destinee Made allways th(y De)stiny." 6, "O, Ton bonheur vint une Pucelle, Thy Good Fortune came by a Girl." "7. Ton Malheur vient d'ne Catin. Thy Missfortunes come by a Wh—e". No. "6" is Joan of Arc, who emerges, wearing a helmet and carrying a sword, by a trap-door in the stage. "7", is Madame De Pompadour, seated, holding a scroll on which is "*Invasion Pompadour*".

A man, bowing from the front, seems to be petitioning Mercury, or "5", with:—"Ayez pitie sur nos pavez prisonners en Engletter & a Hannover. Pray have pity upon us poor prisones in England & Hannover". France, unable to maintain her prisoners in England, left them to the charity of the English, and large subscriptions were made for them.

This print seems to be founded on a French epigram on Madame De Pompadour, of which Walpole supplied a translation:—

"O yes! here are flat-bottomed boats to be sold,
And soldiers to let—rather hungry than bold;

Here are ministers richly deserving to swing,
 And commanders whose recompense should be a string.
 O France! still your fate you may lay at Pitt's door;
 You were sav'd by a Maid, and undone by a ——."

"Letters", &c. of Horace Walpole; edit. 1857, vol. iii., p. 252.

The original French Pasquinade is under the print:—

"Batteaux plats á vendre,
 Soldats á lover.
 Ministre á pendre,
 Generaux a rouër
 O France! le Sex Femelle,
 Fit toujours ton destinee
 Ton bonheur vint d'une Pucelle,
 Ton malheur vient d'une Catin."

Friday, June 1, 1759, it was announced that, "Two-thousand workmen are employed at *Havre de Grace*, in building 150 flat bottomed boats"; a like number were building at Brest, St. Malo's, Nantes, Port l'Orient, Morlaix, &c."—"The Gentleman's Magazine", 1759, p. 288.

For Mr. Pitt, see "The French King in a Sweat", No. 3691.

$12\frac{1}{4} \times 7$ in.

3680.

Who shew'd his Rear at Minden 1759.

89

[August 1, 1759]

IN this engraving Lord George Sackville (afterwards Germain) appears on horse-back, galloping, and full of fear, at the Battle of Minden, August 1, 1759; he cries, while clinging round his horse's neck, his posteriors being bare:—"Let me see the Prince I don't know the Road Oh I shall be kill'd." His hat and leading-staff have fallen on the ground. A French (?) officer calls after him:—"Hold him no Body Sieze him there". In the distance is a body of English cavalry; one of the men says:—"Lets face about Like men".

For the subject, see the entries in this Catalogue which are dated August 1, 1759. The "Prince" was Prince Ferdinand of Brunswick.

This design is No. 89 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate LXXXIX. A celebrated General-Officer whose Firmness and Integrity is not in the least to be doubted, is here the Object of Satire and Envy deservedly, but when we consider how different the Resolutions of the Men were to that of the General, we cannot help thinking his Lordship in the right as he might have been somewhat indangered by their eagerness to engage."

See "The 2 H, H's", No. 3342. The proper title of the volume comprising this print is quoted in "The Cato of 1757, (No. 2.)", No. 3585.

$4\frac{1}{8} \times 3$ in.

3681.

The POMPADOUR GENERAL.

in May's Building Covent Garden Likewise the Plan of the Battle

[August 1, 1759]

This print, etched in little more than outlines, shows Lord George Sackville (afterwards Germain) on horseback on our right, his horse rearing, the rider extending his arms, and, with an expression of dismay on his face, saying:—" *The Devil take an Antigallion Ministry Oh! Mon Coeur, A Fox, A Fox, A Fox, These guns they d'on(t) here*" (hear?). The horse, prancing, says:—" *This Ignoble wretch I cannot Bear I rather be Dray Horse, than be Backd by a Treator or a Coward*". From Lord G. Sackville's coat-pocket hangs a paper, inscribed, "*T Take care and keep from Action and We will Conquer your's Lewis*". On the sheep-skin (?) of the saddle is written, "*Eau de luce 200,000 Liveres Mon' Frib with care*".

A young aide-de-camp, doubtless the Marquis of Granby, galloping towards Lord George, and holding his hat in his hand, cries:—" *My Lord, My Lord pray come Up. Or by G——d you deserve to be Shot*". The aide-de-camp's horse says to Lord George's charger:—" *Fling him, and follow us, I bear him that has Honour, thou an Ingrate*". Behind, a battle between infantry is sketched.

Behind Lord George Sackville are three officers, part of his command, expressing great indignation at the inactivity of their general. One says:—" *To send out such a General He will not leads us On*"; another, pointing to the aide-de-camp, says:—" *I Wish he had been the Commander*". The third officer, grasping his sword, declares:—" *I'll go without his Command*". Near this group is a cannon, on which is written:—" *If I was well and truly directed I silence England greatest Enemy*".

Below the design is engraved:—

"It is every one's right, to throw all the light, he is able to cast, on circumstances of public delinquency."

The victory of Minden was gained August 1, 1759, by the allies under Prince Ferdinand of Brunswick over the French commanded by the Marshal De Contades, and it was in a great measure ascribed to the extraordinary prowess of the British brigades. An order sent, towards the close of the battle, to Lord George Sackville, who commanded the cavalry on the right, was either contradictory, unintelligible, or imperfectly executed. The prince was extremely incensed against Lord George, and the orders he issued after the battle implied a severe censure, as he declared that had the Marquis of Granby been at the head of the cavalry of the right wing, his presence would have greatly contributed to make the victory more complete and more brilliant than it was. Lord George demanded a court-martial, was found guilty of having disobeyed the orders of the prince, and declared unfit to serve his majesty in a military capacity.

For entries referring to the subject of this design, see "General Pompadour", No. 3682; "The Imag'n'd Heroe", No. 3683; "The Mistake", No. 3684; "The Applied Censure", No. 3686; "The Cowardly Soldier", No. 3687.

12 x 6½ in.

3682.

General Pompadour or the Minden Hero, 1759.

96

[August 1, 1759]

In this engraved satire Lord George Sackville appears, mounted, on the field of the Battle of Minden, very carefully dressed and with an elaborately curled wig; he holds a bottle of essence, and says:—" *Oh the naughty Guns how they make*

my Head Ach"!; at his back is slung a large box of "*Eau de Luce*"; in his hand is a letter from Louis XV. inscribed, "*My Dear I don't fight y^e L*". The horse says, in disdain for his rider:—"I had rather be a Dray Horse than carry such a Coward". A soldier on foot, probably the Marquis of Granby, standing by, cries:—"I Wear a Feather of Honour your's is a Badge of Disgrace".

For Lord George Sackville, see the entries in this Catalogue dated August 1, 1759, and "The Applied Censure", No. 3686.

This design is No. 96 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XCVI. A great Satire on the Effeminacy and Cowardice of a Noble, or rather Ignoble, General."

See "The 2 H, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

$4\frac{1}{4} \times 2\frac{7}{8}$ in.

3683.

"The Imagin'd Heroe."

[August 1, 1759]

THIS design represents Lord George Sackville (afterwards Germain) on horse-back, pointing with his sword to a French soldier, while he addresses the ghost of Admiral Byng, saying:—"I dare face you Sooner than y^e Enemy for the sight of those french dogs makes me Tremble & Alas I cannot front them". The ghost replies:—"Remember what I suffered for in the year 1757 But now think of thy fate 1759". A halter lies on the ground between the speakers; a gallows is in the distance. The French soldier says:—"O Monsier if it had not been for you we should bean Ruin'd Quit".

Below the design are the following verses:—

"A certain great Man went forth to the Wars
Was Shock'd by the Enemy fearing Great Scars
Such Shame to their Country & friend to their Foes
That ought to be — as past time did Shew
For to this Hero we can give no Applause
But for those who fight in their Countrys Cause
God save the King".

This satire refers to the alleged misconduct of Lord George Sackville at the Battle of Minden, see the entries in this Catalogue bearing the same date.

This is a photograph from an etching which appears to have been of the same character as the "cards" described in "The 2 H, H's", No. 3342.

For Byng, see "Adm^l. Byng's last Chance", No. 3569.

$3\frac{3}{4} \times 2\frac{3}{4}$ in.

3684.

The Mistake a Satyrical Print on a late Battle near M—D—N in G—R—M—Y. (No. 1.)

[August 1, 1759]

An engraving representing the Battle of Minden; in front Prince Ferdinand orders an aide-de-camp to, "Tell my Lord to lead on and engage with his Cavalry". The aide-de-camp replies:—"May it please your Highness my Lord dare not stir". Another observes:—"My Lord the young Marquiss burns to engage". On the

other side an aide-de-camp, riding up to Lord George Sackville (afterwards Germain), informs him :—“ *My Lord the Prince desires you'll immediately engage*”. He replies :—“ *It is certainly a mistake for the Enemy are so much superior they'll kill eve'ry Man of us*”. The Marquis of Granby then addresses him :—“ *My Lord if you're determined not to engage permit me y^e Command & I'll put them all to flight*”. A French prisoner also addresses him :—“ *Ah my Good Lord we be all ruin but for you*”. The soldiers are exclaiming :—“ *Oh! Shame to our Country*”.

Below the design this motto and these verses are engraved :—

“Tis a Christian's Duty to shew Mercy to his Enemies.

“ Whilst Marshal C—t—s & y^e Gallant gay B—lio,
With their Armies advanced in Order so droll—o ;
Brave Ferdinand scorning one thought of Retreat,
Led on & Messieurs were confoundedly Beat ;
But my L—d more polite thought it very uncivil,
To send such Gay Monsieurs so fast to y^e Devil ;
So he let those escape whom he should have destroy'd,
Out of pure Christian Love or—to save his own Hyde.”

“C—t—s”, for Contades ; “B—lio”, for Broglie.

See “The Pompadour General”, No. 3681, and “The Applied Censure”, No. 3686.

$13\frac{1}{8} \times 8\frac{3}{4}$ in.

3685. The Mistake near Minden in Germany, 1759. (No. 2.)

100

[August 1, 1759]

This engraving is a copy, with variations, from that which is described with the same title and date, No. 3684 ; it is No. 100 in a volume of satires, entitled “A Political and Satyrical History of the Years 1758 and 1759”, &c.

In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design :—

“Plate C. The Satire of this Print is the same with that of *Plate XCVI*. it not only serves to render the Character of this dastardly chief more hateful to every loyal Briton, but shews how much more noble an inferior Officer behav'd, on this Occasion, whose eagerness to engage and antipathy to such Cowardice is well known to *England*. May *Britons* ever find such Commanders as *Granby*, and may the Honour of our Constitution be supported with that Wisdom which now shines at the Helm of Government, and that the latter Years of our *George's* Reign may be distinguished with more Heroes and Patriots than ever adorned the Annals of any Nation under Heaven.”

The difference between this work and the original is chiefly in the inscriptions, e.g., the aide-de-camp says :—“ *My Lord the Marquis Wants to Engage*”.

For “Plate XCVI”, see “General Pompadour”, No. 3682.

See “The 2 H, H's”, No. 3342. The proper title of the volume containing this design is quoted with “The Cato of 1757, (No. 2.),” No. 3585.

$4\frac{1}{8} \times 2\frac{3}{4}$ in.

3686.

The Applied Censure, or Coup de Grace.¹

[August 1, 1759]

In this engraving the British Lion tramples on Lord George Sackville (afterwards Germain), who holds a paper inscribed, “*My One defence will not do*”, and declares,

¹ On this subject, see “The True Cause”, &c., (840. p. 5.)

"*Im under the Lyon Paw I one Im a Cowerd &c.*" The lion has his forepaws on the French Cock, who exclaims :—" *Pray don't Hurt me I'm for Peace & Ill stand y^e Pitt.*", and is evacuating, "*Cape Breton, Louisbourg*", "*Fort du Quenes, Nova Scotia*", "*Senegall Goree*", "*Crown Point Niagara*". The lion exclaims :—" *O Pretty! O Pritty! thou hast save me a great deal of labour & trouble, I have crush'd the Cock & secured America*". This is addressed to a horse which has kicked down the King of France, whose crown falls from his head, while he exclaims :—" *Curs the Hungry Queen I'm sick to the Bottom of my Heart*", and casts up, "*Westphalia*", "*Hannover*", and "*Hessia*". A dog treats him disdainfully, and remarks :—" *You are worth no longer my Notice, and I shall now pick the Bones of Old English Roast Beef in peace and quietness*". The horse asserts :—" *I should have made the Coup de Grace much more Compleat if they Nameless General would have Second me & obeid my Orders*". In the distance the French army appears in flight, with shouts of :—" *I wish I was at Home Westphalia Hams I can't digest*", "*Thou—— not covet thy Neighbours &c.*", "*Ill gotten Good(s) never Prosper*", and "*Such Trumpery English Gold powder*".

Prince Ferdinand of Brunswick commanded what was called the Hanoverian army, and is therefore here represented by the Hanoverian Horse; by defeating the French army at Minden, he relieved Hesse, Hanover, and Westphalia of the presence of hostile troops; and it was supposed that this victory would have been more decisive and important in its results had Lord George Sackville, who commanded the cavalry, obeyed the orders of the prince. While these events were happening in Europe, the British forces in America were triumphant, and entirely expelled the French from that country. Cape Breton, Louisbourg, Fort Duquesne, Nova Scotia, and Senegal were taken from the French in the summer of 1758, Niagara on July 25, 1759, Crown Point August 1, and the account of these last successes arrived in England on September 8. The Battle of Minden took place August 1, 1759.

October 16, 1759. Accounts were received in London of the battle before Quebec, and the capture of that city, which closed the war in America, and deprived the French of all their possessions in that country.

See "The Pompadour General", No. 3681.

$12\frac{3}{8} \times 6\frac{3}{4}$ in.

3687.

The Cowardly Soldier, & the Runaway Ghost.

Publishd According to Act by M. Darly Cheapside

[August 1, 1759]

THIS is a photograph from an engraved design, apparently one of the "cards" referred to in "The 2 H, H's", No. 3342. It represents an interview between Lord George Sackville, and the Ghost of Admiral Byng; the scene is the battle-field at Minden; a tent, probably that of Lord George, is in the background on our right, with a table, and a candle burning on the table. On our left, a soldier, with a halberd in his hand, points to slain men lying on the earth, and says :—" *All these brave Men might have been alive if he had Back'd 'em with his Horse.*" The Ghost cries :—" *O my—I saved the lives of many by not fighting & lost my Own you Deserve my fate.*" Lord George replies :—" *O Lord Admiral I have caus'd the Death of Several & dread the "Leaden Pill."*"

For Byng, see "Adm^l. Byng's last Chance", No. 3569. For Sackville, see "The Applied Censure", No. 3686.

$3\frac{3}{4} \times 2\frac{3}{4}$ in.

3688.

"BRITONS GLORY, OR Admiral

Triumphant."

[November 20, 1759]

IN this engraving Sir Edward Hawke is standing on bales of goods, waving a captured French flag, and exclaiming :—"I have Obey'd your Commands and come to lay this at your feet & wait your Orders." Britannia, seated at his side, applauds his prowess, and presents him with a branch of laurel, saying :—"Dear Son I thank you for this Instance of your Duty to me & my Country, & may you go on & prosper". Sailors, waving the British colours, and trampling on the French flag, approach to congratulate Hawke, lamenting, however, that they had not had more light, to have rendered their victory more complete. One sailor cries :—"Dam me Tom the next Engagement I hope to see all the Monsieurs flying in the Air." His companion declares :—"Dam me Jack I wish we had more Light for then we shoud' have made the French Dogs see what English Lads can do." An officer addresses the sailors and, referring to Hawke, remarks :—"Look ye my Lads at our brave Hawke come let us bear a hand to Congratulate him on the late success of our Ships". Another says :—"Dear Broth' lets go on & trample under our feet the Enemies of our Country."

On the ground are captured cannon, and, along the shore, are French ships wrecked and blazing. A Dutchman, with cautious sagacity, declares :—"I will not be any more Concern'd with French Goods as they have no Money left to pay the freight." The French king is threatening M. De Conflans with his sword, for losing his ships, and not bringing him the English navy. The king cries :—"Hah Conflans mee will kil you for no bringing me the English Ships to Increase my Navy what lost all my Ships Oh what shall I and my Subjects do, now my Ships Money & Country are gone". De Conflans replies :—"If it please your Majesty I have Obey'd your Orders & it was not my fault that we did not come home Victorious." In the background, an old Frenchman, looking at the burning ships, cries :—"Ah Monsieur we are all ruin'd by those English Dogs see our poor Ships."

For Admiral Hawke, see "The English Hawke, &c.", No. 3690.

This print commemorates the engagement of Sir E. Hawke with Admiral De Conflans off the French coast, near Belle Isle, during a violent storm, amidst sand-banks, shoals, rocks, and islands, as entirely unknown to the British sailors as they were familiar to the French navigators. Six large French ships were taken, or destroyed; but, by the time this was effected, night approached, the wind blew with augmented violence on a lee shore, and Hawke determined to come to anchor. Darkness, and knowledge of the coast, enabled the remainder of the French fleet, by throwing away their cannon and stores, to escape over the shoals, which proved fatal to two English ships, the "Essex", and "Resolution". This battle was one of the most perilous and important actions which had happened between the nations, it not only balked the menaced invasion of England, but gave, for a long time, a finishing blow to the naval power of France. See T. Smollett's "History of England," Book III., ch. x., § 51.

$12\frac{1}{2} \times 7\frac{1}{2}$ in.

¹ In this space a flying hawk is engraved.

3689.

1759. The Old Art of War, taught to Mon^r Conflans by S^r
Edw^d Hawke Nov^r 20. 1759.

98

[November 20, 1759]

An engraving representing the Battle of Quiberon Bay, between the fleets of Sir Edward Hawke, and the French Maréchal De Conflans, with numbers attached to some of the elements of the design. "1", referring to an explanation which is engraved below:—"1", a ship sinking; "2", a ship firing a broadside; "3", another ship sinking; "4", a ship firing at "3"; "5", two ships; "6", a ship on fire; "7", a second ship on fire; "8", and "9", two ships on fire; "10", a raft; "11", a ship captured; "12", ships retreating in the distance; "13", two ships following "12"; "14", a hawk in the air, bearing a cock in its talons, see "The English Hawke", No. 3690.

Below the design the following explanation is engraved:—"1. The Three sunk by the Torbay Com^r. Keppel 815 Men on board, 2 Com^r. Keppel, 3 Le Superbe of 70 Guns, 800 men sunk by L^d. How of the (4) Magnanime, 5 The Chatham, Portland, & Vengeance going to destroy the Soliel Royal & Heros 6 The Soliel Royal, 7 the Heros, 8, 9 The Resolution & Essex on the four, 10 the Resolutions Crew on a Raft, 11 the Formidable of 80 guns & 1000 Men taken, 12, 8 French Men of War drove into the Villane, 13 The Saphire and Coventry going to destroy the Ships in the River Villane, 14 M. Conflans Dream on the 19th Viz^t. that a Hawk had destroy'd a Cock and that the Sun was totally Eclips'd, which was verifi'd to his Sorrow and his Countrys Confusion."

For Hawke, see "The English Hawke", No. 3690. For Howe, see "Britain's Rights", &c., No. 3331.

This design is No. 98 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XCVIII. This Print contains a sufficient Explanation without any further Help."

See "The 2 H, H's", No. 3342. The proper title of this print is quoted with "The Cato of 1757, (No. 2.)," No. 3585.

For contemporary accounts of the battle in question, see "The Gentleman's Magazine", 1759, pp. 557, 576, 637. P. 557, in a letter from a chaplain on board one of the English ships, gives light on the title of this print, apart from that which is due to the contrast afforded by the so-called example of Admiral Byng, who was said to have practised the "New Art of War at Sea", see this title, No. 3354. The letter writer states:—"At this critical time Sir Edward paid no regard to lines of battle, but every ship was directed to make the best of her way towards the enemy; the Admiral told his officers he was for the old way of fighting, to make downright work with them." P. 576 comprises Hawke's letter to Mr. Cleveland, Secretary to the Admiralty. P. 637 contains the French account of the battle.

$3\frac{1}{8} \times 1\frac{3}{4}$ in.

3690.

The English HAWKE and the French COCK, A FABLE.

Publish'd according to Act of Parliament 1760. London Printed for John Ryall, at Hogarths Head in Fleet Street J. H. O'Neal del. Elliott sc.

[November 20, 1759]

An engraved broadside, comprising a design and seven stanzas of verse. The former shows a farmhouse on a cliff looking over the sea, in the foreground are

III. P. 2.

4 I

poultry ; some are dead, others are running away ; a hawk is pouncing on a cock, having struck a couple of chickens, and driven two others into the sea. In the distance is represented a sea fight ; some of the ships are sinking. Beneath the design is a ballad by Mr. Hugh Howard.

According to the verses, an old Gallic cock advises his brood not to venture out of the nest for fear of a "most terrible Hawke," but afterwards, "thinking, poor creature, the Coast was quite clear," he recommends them to go out. Doing so, they get into trouble.

1.

"Says the Old Gallick Cock to his Brood in their Nest
(Which as Newsmongers tell, was the Harbour of Brest)
"My Chicks, I advise ye with fondness and Care,
To keep safe at Home, nor go out in the Air ;
For if you'll believe but the word of a Cock,
Of late I have seen a most terrible Hawke !
And trust me, as yet, he's still hovering about,
So I Charge ye my Children, ye don't venture out".

2.

The Chickens admonish'd, with caution and fear,
Determin'd t'obey the Advice of their Sire,
And still closer kept, they resolv'd not to roam,
For ah, there was danger in rambling from Home :
Mean while the Old Cock in a sly Situation,
Was making at distance his sage Observation.
And thinking poor Creature, the Coast was quite clear,
Went strait to his Chickens & thus said the Seer.

3.

"My Children, come forth, while the Hawke is away,
For a time, ye may venture to sport and to play ;
Nor longer your freedom or Appetites balk,
We'll visit our kindred in spite of the Hawke : "
This said with new Vigour and hearts cock-a-hoop,
They secretly stole, one by one, from their Coop ;
But the bold English Hawke, with his sharp piercing Eye,
Tho fixt at a Distance, their Tricks did espy.

4.

So, So! says the Hawke to his Friends, who were near.
Behold where the Cock with his Brood all appear
Now vainly attempting to get sheer away.
And Cheat us, tho' Fate, has design'd 'em our Prey.
Thus saying he darted direct on the Foe.
And struck the poor Cock such a desperate Blow,
That, tho' he may flutter his Wings, it is said.
He ne'er can be able to lift up his Head.

5.

Triumphant the Hawke in his strong Talons bore,
A stout Chick¹ clear off, from poor Chanticleer tore.
The rest were destroy'd, or flew frighted away,
And left the brave Hawke to exult o'er his Prey.

¹ "Formidable," 80 guns.

While France in despair her lost Spirit bemoans,
 All Europe Great Britain's supremacy owns,
 And Babes yet unborn shall with extasy talk!
 Or sing to the praise of a Wolfe and a Hawke."

In this action, which happened off Belle Isle, between the squadrons of Sir Edward (afterwards Lord) Hawke, and the French admiral Maréchal De Conflans, the "Formidable" was taken, and is here represented by the cock prostrate beneath the hawk; the two chickens driven into the sea represent the "Thésée" and "Superbe", which were sunk; the two prostrate chickens are the "Heros" and "Soleil Royal", which were driven on shore, and burnt. The English ships "Essex", and "Resolution" were lost in stress of weather after the action. See Sir E. Hawke's letter to the Admiralty, reprinted in "The Gentleman's Magazine", Dec. 1759, pp. 576-8.

For Admiral Hawke, see "Work for the Bellman", No. 3352; "Much ado About Nothing", No. 3368; "A Complimental Hieroglyphick Card", No. 3379; "The Vision", No. 3476; "Poor Old England", No. 3540; "Britons Glory", No. 3688.

$8\frac{1}{8} \times 4\frac{3}{8}$ in.

3691.

THE FRENCH KING IN a SWEAT or the PARIS COINERS 1759. (No. 1.)

Pub accord^d to act by M Darly Cheapside

[December, 1759]

AN engraving. The French king appears in a workshop, near a furnace, where plate is melting in crucibles. He holds a portion of his broken sceptre, and is lamenting:—"My dear Belleisle What shall we do when this is gone 'tis our last stake. Oh! how I melt, stink, & sweat Morblicau". The furnace is styled, "French Engine for ways & means for 1760". The bellows, marked, "Puffers for the Year 1760", is worked by Madame De Pompadour, who cries:—"I puff away till I'm tired dear Lewy get but England and I'll warm the daring Bull dogs". Marshal De Belle Isle is cutting up plate in the corner of the room, and saying:—"Oh! my Liege when your plate's gone We'll cut up our Kitchen Vessels & pay our troops & Debts with Farthings". Various articles of plate, including a vase marked, "Germain fee", and another signed, "Messonier Inv.", are lying on the floor. Against the wall are the portraits of, "W P", Mr. Pitt, through which a sword is stuck, the Duke of Newcastle, and Mr. Fox, the latter two covered with cobwebs.

"Considering the present condition of *France*, fallen from its alarming power and greatness, into the lowest distress and impotence; unfortunate in its military operations in every quarter of the globe; beaten all *Europe* over by sea and land; its fleets sailing, only to be destroyed; its armies marching, only to run away; without trade; without credit; stopping payments, protesting bills, and to all intents and purposes a bankrupt nation; their king, the princes of the blood, the nobility, and the clergy carrying in all their plate to be coined for the present extreme exigency of their affairs; disappointed and baffled in all their schemes on the continent, and taught to think no more of *invasions*, by the destruction of the only fleet they had left,"—"it is not unnatural to imagine, that a period will soon be put to the troubles of *Europe*."—"The Gentleman's Magazine", 1759, p. 585.

For the Marshal De Belle Isle, see "The European Mourmers", No. 2620; for "Germain" or Lord George Sackville (?), see "The Pompadour General", No. 3681.

For Mr. Pitt, afterwards Earl of Chatham, see "The Claims of the Broad Bottom", No. 2579; "A Political Battle Royal", No. 2581; "The Ghost of a

D—h—s", &c., No. 2786; "The Noble Game of Bob Cherry", No. 2850; "Bob-Cherry", No. 2851; "Le Porteur D'eau", No. 3110; "A Goose of old", &c., No. 3330; "Byng Return'd", No. 3367; Britannia's Revival", No. 3377; "Magna est Veritas", No. 3390; "The Constitution Card", No. 3398; "The Fox in the Pitt", No. 3399; "Now Goose", &c., No. 3409; "A List of the Pedigrees of some Eminent Geese", No. 3412; "A List of the Pedigrees of some Eminent Turkies", No. 3414; "(King) of Prussias S(peach)", No. 3425; "Exit Unworthies", No. 3427; "The Simile", No. 3432; "Killegrew (toe) M^r. (Pit)", No. 3437; "The burning Pit", No. 3462; "The Fox & Goose", No. 3469; "The Downfall", No. 3480; "The Mirror", No. 3487; "Ursa major", No. 3510; "Britannia in distress", No. 3524; "The Eaters", No. 3545; "Epigram 3^d", &c., No. 3571; "The Recruiting Serjeant", No. 3581; "The Present Managers", No. 3589; "Patriotism Rewarded", No. 3590; "The Crab Tree", No. 3592; "The Grinders", No. 3593; "The Distressed Statesman", No. 3594; "The true Contrast", No. 3595; "Oliver Cromwell", &c., No. 3596; "Will Quixote", &c., No. 3598; "The True Patriot", No. 3599; "The Patriot Minister", No. 3600; "Court Manners", No. 3602; "The Scotchman Fox'd", No. 3604; "The Treaty", &c., No. 3608; "Englands Benefit", No. 3640; "The Temple and Pitt", No. 3652; "The Grand Fair at Versaille", No. 3679; "The Auction Room", No. 3693; "The Court Cards of 1759", No. 3699; "The Sussex (Serpent)s", No. 3700; "Amsterdam Hoy", No. 3704; "(Britannia) Answer", &c., No. 3737; "A Satirical Illustration of 'Memoires'", &c., No. 3748.

For Mr. Fox (afterwards Lord Holland), see "A Goose of old", &c., No. 3330; "Oliver Cromwell's Ghost", No. 3340; "The 2 H, H's", No. 3342; "Hengist & Horsa", No. 3346; "Byng Return'd", No. 3367; "Admiral Byng riding Mr. Fox", No. 3369; "The Pillars of the State", No. 3371; "The Devils Dance", No. 3373; "A Scene in Hell", No. 3378; "A Complimental Hieroglyphick Card", No. 3379; "The Still Birth", No. 3385; "Magna est Veritas", No. 3390; "The Western Address", No. 3392; "Punch's Opera", No. 3394; "The Fox in the Pit", No. 3399; "The Kentish Out-Laws", No. 3403; "Now Goose", &c., No. 3409; "The Devil Turn'd Drover", No. 3416; "Lusus Naturæ", No. 3417; "The Cole Heavers", No. 3423; "The Rostrum", No. 3424; "Exit Unworthies", No. 3427; "The Bankrupts", &c., No. 3429; "The revolving State", No. 3431; "The Simile", No. 3432; "Birdlime for Bunglers", No. 3434; "An odd Sight", &c., No. 3435; "(1756)", &c., No. 3436; "Guy Vaux the 2^d", No. 3439; "The burning Pit", No. 3462; "The Court Cards", No. 3465; "The Fox & Goose", No. 3469; "The Vision", No. 3476; "Forty Six and Fifty Six", No. 3477; "The Downfall", No. 3480; "1758", No. 3481; "The Mirror", No. 3487; "A Satire on the Newcastle Administration", No. 3488; "A Court Conversation", No. 3492; "The Devil turn'd Bird-catcher", &c., No. 3499; "Mons^r Surecard", No. 3506; "Oliver Crom(well)s S(peach)", No. 3508; "A Political Satire", No. 3515; "The Way the Cat Jumps", No. 3516; "Britannia in Distress", No. 3524; "The Idol", No. 3533; "The Fox Unkennel'd", No. 3542; "England Made Odious", No. 3543; "The Eaters", No. 3545; "The 3 Damiens", No. 3558; "Now—and—Then", No. 3563; "The Triumph of Neptune", No. 3572; "The Devil of a Medley", No. 3574; "Oddities", No. 3576; "Odd Man", No. 3578; "The Sturdy Beggar", No. 3579; "The Recruiting Serjeant", No. 3581; "The Cato of 1757", No. 3584; "The Present Managers", No. 3589; "The Crab Tree", No. 3592; "The Grinders", No. 3593; "The true Contrast", No. 3595; "The True Patriot", No. 3599; "Court Manners", No. 3602; "The Scotchman Fox'd", No. 3604; "The triumph of Cæsar", No. 3615; "Cæsar at New Market", No. 3623; "The Lying Hydra", No. 3633; "The Toy Woman", No. 3635; "The Bawd of the Nation", No. 3636; "H. Renardo & his Squire", No. 3638; "A Medley for the Devil", No. 3645; "The Temple and Pitt",

No. 3652; "A Satirical Illustration of 'Memoires'", &c., No. 3654; "An Ass Loaded with Trifles & Preferments", No. 3659; "The Sussex (Serpent)s", No. 3700; "(Knight) Answer to the Sussex (Serpent)", No. 3701; "Amsterdam Hoy", No. 3704.

$12\frac{7}{8} \times 6\frac{3}{4}$ in.

3692. The French King in a Sweat, or the Paris Coiners 1759. (No. 2.)

99

[December, 1759]

THIS engraving is a copy, reduced and reversed, from that which is described with the same title and date, No. 3691. It is No. 99 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XCIX. A Satire on the Shifts which the *French* were drove to, in Order to support their Ambition, and whether they can possibly succeed or not by such Means, must always remain as a Blot upon the whole Kingdom of *France*, as it is the lowest instance of a Nation's Poverty that ever History contained."

See "2 H, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

$4\frac{1}{4} \times 2\frac{3}{8}$ in.

3693.

THE AUCTION ROOM OR LEWIS LE PETIT A BANKRUPT.

[1759]

IN this engraving Mr. Legge, Chancellor of the Exchequer, as an auctioneer, is selling various articles. He cries:—"Lot 1st going for no more than one Shilling a Man". This lot is described below as, "Lot 1st is 100,000 Soldiers now in Germany in excellent condition, having plenty of everything but Cloaths, Victuals, Money, and Spirits." The Queen of Hungary bids:—"Lot 1 Come I'll give one Shill^d a Man, they'll serve to reinforce my Troops tho' for nothing else." Lot 2 is described below as, "Lot 2 The General that Commands them, having every requisite that forms the Soldier, except Military Skill, Bravery and Conduct." A surgeon bids:—"Lot 2 I'll have, he'll serve to Anatomize and by that means become Serviceable to Mankind." The next lot is, "Lot 3 The Reversion of some Towns in Flanders, held by lease under Lady Mary Hapsburgh," *i. e.*, the Queen of Hungary. The King of Prussia offers:—"Lot 3 for the sake of bidding I'll give one Dollar, they'll fall to me of Course." The next lot is, "Lot 4. 325 flat bottom Boats, of a new construction, have never been at Sea." Sir T. Chitty, Lord Mayor, bids:—"Lot 4 will serve for a temporary Bridge at Black Fryars, that I'll bid for." "Lot 5. 14 Men of War, prime Sailors, now locked up in Brest Harbour, enquire for the Key of Edw^d Hawke upon the Premises who attends to show y^e same." A Dutchman bids for this:—"Lot 5 will serve to oppose the English, if we can get them Cheap, & they dont purchase them." "Lot 6. 1000 Hogsheads of Sugar from Guadaloup, now lying at the Custom House Key." One observes:—"Lot 6 don't belong to Mons^r Petit they are already our Property". "Lot 7. A very accurate Map of all the Ports in Great Britain with the Sounding of y^e Rivers and Harbours, a very curious Work, which is said to have cost M^r. Petit 100,000 Livres." Another observes:—"Lot 7 is only fit to be burnt by the common Hangman at the Royal Exchange." "Lot 8 A large Quantity of Alimentary Powder,". A

spectator says:—"Lot 8 they shou'd Buy themselves they are in the most need of it." "Lot 9 All his Honours now lying in the Bank of Amsterdam, forfeited for want of redemption." Of this lot Lord George Sackville says:—"Lot 9 I'll purchase to regain what I lost on the Plains of M—den Lot 10 likewise I'll purchase as it's good for drooping Spirits"; but a Frenchman thinks:—"Lot 10 that ought not to be in the Catalogue for our own Nation is in want of dat to keep up their Spirits I tink." This contested lot is, "Lot 10. 10,000 Bottles of Ean de Luc made for the use only of M^r Petit during the W—r. Several Lots of Timber, Cordage, &c., more or less now standing in his Wharfs at Brest, Antibes, Havre &c." One bidder observes:—"the several lots of Timber is fit only to erect Gibbets for Cowards, & the Cordage for the same use to hang them." It is stated below, "For further Particulars enquire of G. R. (Georgius Rex) and W. P. (W. Pitt) near the Cockpitt, Whitehall London,—Assignees to the said Bankrupt's Estate."

When the King of France, the princes of the blood, and the nobility sent their plate to the Mint, and the government stopped payment, "the English newspapers", "in the list of bankrupts, inserted these words, Louis le Petit, of the city of Paris, peace breaker, dealer, and chapman."—See H. Walpole's "Memoires of the last Ten Years of the Reign of George the Second", vol. ii., p. 388. A literary satire, in spirit closely resembling the above, occurs in "The London Magazine", 1759, p. 592.

For Legge, see "Patriotism Rewarded", No. 3590. For the Queen of Hungary, see "The Sequel to the Auction", No. 3694. For the King of Prussia, see "The Difference", No. 3671. For Hawke, see "The English Hawke", &c. No. 3690. For Lord G. Sackville, afterwards Germain, see "The Applied Censure", No. 3686. For Pitt, see "The French King in a Sweat", No. 3691. For the Bridge, see "Just Arriv'd", &c., No. 3733.

This print is said to have been published, November 19, 1759, by Dicey and Co.

13½ × 7½ in.

3694.

The Sequel to the Auction Room, or M^r. Le Petit's Escape to Lady Mary Hapsburgh.

Publish'd according to Act of Parliament Jan^y 21st 1760, and Sold by Dicey & Co: in Aldermary Church-Yard London 6^d Plain, Colour'd 1^s. [1759]

AN engraving in two divisions. In that on our left, Prince Ferdinand of Brunswick appears before a chateau, and addresses some lean French soldiers; he is at the head of his troops, and declares:—"I comes from S^r. George (i.e., George II.) to require you to give up yo^r Houses to these his Tenant". The sentinels, astonished and alarmed at his approach, determine to flee. One says:—"Ho. Monsieur what do I see. the English come to turn us out."; the other exclaims:—"A Marblue, we are in a terrible Hole, lets leave the Gates, and fly." The French king, standing with some of his courtiers behind the wall, abuses his troops for not fighting, and proposes to escape, he demands:—"What must I do you Dogs you might have fought my Heart is broke I have no way but to make my Escape"; one of his courtiers begs him:—"Dear M^r. Le Petit try if you can assuage those Angry Lyons". This probably refers to the results of the Battle of Minden, by which Hanover and Brunswick were preserved, and the French obliged to evacuate great part of Westphalia. One of the prince's soldiers says:—"Lead on we'll make y^e French Dogs quake"; another cries:—"Don't lets Parley".

The second part of the print represents the King of France, requesting succour from "Lady Mary Hapsburgh," i. e., the Queen of Hungary:—"Dear Mad^m. I come to beg of you some succour in this my distress as I have always so stood your good Friend in my Prosperity." Maria Theresa answers:—

"*Mon^r Le Petit I am sorry for you, but you have already drawn me into a Scrape y^t I shall never get out of for y^t Hero Prussia will be my Ruin.*" Two of her ladies who stand behind converse on the circumstances; one remarks:—" *It had been better for us if we had not enter'd into none of his Schemes*"; her companion replies:—" *But the Gold Dust blinded our Lady's Eyes*". This scene is before a German palace, which is near a fortress where the Austrian flag is flying; some soldiers in the background recognize the French king; one cries:—" *Oh Monsieur there is our Old Master Mon^r Le Petit w^t does he want*"? Another declares:—" *That is easy to think Money to pay for his Folly or we should not be Sold*". See "The Auction Room", No. 3693.

For Prince Ferdinand, see "The Mistake", No. 3684; "The Applied Censure", No. 3686.

For Maria Theresa, see "The English Lion let Loose", No. 2424; "The Negociator's", No. 2463; "The C—rd—n—ls Master-piece", No. 2503; "The Cricket Players of Europe", No. 2506; "The Qu—n of Hungary stript", No. 2512; "The Queen of Hungary Stript", No. 2513; "The Consultation of Physicians", No. 2514; "F—h Pacification", No. 2515; "The Screen", No. 2539; "The Queen of H—y putting on Bavarian Breeches", No. 2553; "The Queen of Hungary in Splendor", No. 2554; "The Queen of Hungarys Whetstone", No. 2610; "The Evacuation", No. 2611; "The European Mourners", No. 2619; "A Political Map of Europe", No. 2842; "The Congress of the Beasts", No. 3010; "The Preliminary Congress", No. 3012; "The Royal Assembly", No. 3013; "The Prodigal Son", No. 3014; "The Wheel-Barrow Cry of Europe", No. 3021; "Nell Gw(eye)nn", &c., No. 3362; "The Auction", No. 3467; "The Slough", No. 3471; "The Hungarian Disaster", No. 3472; "Are these Things so", No. 3520; "Le Roy de France", No. 3606; "The Devil turnd Fisherman", No. 3609; "Pope Clement the XIIIth", No. 3657; "The Ballance turnd", No. 3675; "The Applied Censure", No. 3686; "The Auction, 1759", No. 3695; "The Court Cards of 1759", No. 3699; "1760", No. 3745.

1. $6\frac{3}{8} \times 9\frac{1}{4}$ in.

2. $6\frac{3}{8} \times 9\frac{1}{4}$ in.

3695.

The Auction, 1759.

97

[1759]

THIS engraved satire is a copy, with variations, simplified and reduced from "The Auction Room", &c., No. 3693. It is No. 97 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c.

A man standing near the auctioneer's table says:—" *I'd have bought his Honour if he had any*". The King of Prussia cries:—" *I'll buy some of the Towns*"; his neighbour says:—" *I'll buy his Naval Stores, &c*". A king cries:—" *I'll buy Plate*", this alludes to the French king and nobles having melted their plate in order to supply the military wants of the nation, see "The French King in a Sweat", No. 3691. The Empress-Queen says:—" *Lot 1. I'll buy 'em to reinforce my Army*", see "The Auction Room", No. 3693. Lord George Sackville says:—" *I'll bid for the Eau de Luce*", see "General Pompadour", No. 3682. A Dutchman cries:—" *I'll buy some Ships of War*"; see "Amsterdam Hoy", No. 3704. A little man who is entering the room declares:—" *He is now reduced to Beggary for his Perfidy*". The auctioneer says:—" *Lot 1 going for one Shilling a Man a French Army Gents*".

Below the design is engraved:—"The Effects of Lewis le Pettit a Bankrupt 1759. Selling by Auction 100,000 Soldiers, Several Men of War, Vast Quantities of Plate, Eau de luce, Naval Stores, &c. Enquire farther of G. R. & W. P."

Assignees of the Estate in London." The "Assignees" are Georgius Rex, and William Pitt.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design.

"Plate XCVII. This Card is a high Peice of Ridicule on the deplorable Situation of the *French* King, and seems as a memorial of our Superiority over our Mortal and Inveterate Enemies the *French*, who at this Period were the most distress'd of any Nation in *Europe*, through the great successes of our Fleets and Armies."

See "The 2 H, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)," No. 3585.

$4\frac{1}{8} \times 2\frac{1}{2}$ in.

3696.

THE VANITY OF HUMAN GLORY
A Design for the Monument of GENERAL WOLFE. 1760.

Published according to Act of Parliament

[1759]

AN etching, over which is:—

"A LIVING DOG IS BETTER THAN A DEAD LION"

The design shows a pyramidical monument, decorated with a medallion portrait, in profile to our right, of "WOLFE", and inscribed:—

"SET HONOUR IN ONE EYE AND DEATH IN T'OTHER
AND I WILL LOOK ON BOTH INDIFFERENT
AND LET THE GODS SO SPEED ME AS I LOVE
THE NAME OF HONOUR MORE THAN I FEAR DEATH".

At the base of the monument, a hound, wearing a collar, marked "MINDEN", intimating that it represents Lord George Sackville, declares:—

"Honours a jest, & all things show it
I thought so once but now I know it".

This dog is treating with contumely the body of a dead lion, *i.e.*, that of Wolfe, stretched before the monument, and on which is written, "*HERE LIES HONOUR*", and trampling the noble creature's laurels under his feet.

This was intended as a sarcasm on Lord George Sackville, who was in great disgrace at the time, on account of his alleged conduct at Minden; see "The Applied Censure", No. 3686.

This design was at one time erroneously attributed to Hogarth. For a reference to General Wolfe, and his setting out for the expedition in which his life ended, see "Chrysal, or, The Adventures of a Guinea", by C. Johnston; 1777, vol. ii., pp. 104, and after.

$8\frac{3}{4} \times 11\frac{3}{4}$ in.

3697.

Hogan Mogan, or our Good Allies, 1759.

85

[1759]

This engraving shows four men standing in a line; one of the men, who holds two heavy bags of money, says:—"Pro Sibi non Patriæ"; his next neighbour, walking

away and having one hand in his pocket, says :—" *Dis is our good Frent onner in Mynheer* ". The third person, like the second, is a Dutchman ; he turns to the first, his hand being in his pocket saying :—" *Mynheer dis make fine trate for us* ". The fourth speaker, another Dutchman, addresses his companion :—" *My Broders we Lofe our Selvers & no oders* ".

Below the design is the inscription appearing to refer to the figures above, "Touch it not" (*i.e.*, the gold in the bag), "Voïce", "Small", "Still".

The satire refers to English dissatisfaction with the continued neutrality of the Dutch, alleged to be due to sordid desire for gain, in the war between Great Britain, her allies, and France.

This work is No. 85 in a volume of satires, entitled "A Political and Saty-
rical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design :—

"Plate LXXXV. The Craft and Self-Interest of the *Dutch* is in this Card sarcastically demonstrated, Who having no Ideas of Honour or Humanity, no Emulation to outshine other States in the Acquisition of Learning and Science, all their Pleasure is center'd in Gain, and as it is impossible they can ever make any figure in the Annals of Fame, as a learned or military People (being by nature Dunces and Cowards). They are determin'd to make themselves famous (or rather infamous) for their Wealth, tho' acquired upon the meanest and most dishonest Principles."

See "The 2 H, H's", No. 3342. The proper title of the volume containing this design is quoted with "The Cato of 1757, (No. 2.)," No. 3585.

For "Touch it not", remark the occurrence of the name "Touchit" in "The French Wolf", &c., No. 3672; and "Touch it again", No. 3674.

$4\frac{3}{8} \times 2\frac{3}{8}$ in.

3698.

The Amsterdam Bug a Boh's 1759.

87

[1759]

THIS engraving shows six Dutchmen seated at a table, conversing as follows. The first man says :—" *I'll make the English give up all* "; his next neighbour declares :—" *300,000£ will pay our friends in England* "; the third speaker says :—" *I think its enough but we shall have good Int'rest* "; the fourth Dutchman admits :—" *We shall get 2 millions Clear* "; the next man counsels :—" *Touch one or two and we shall get what we want* "; the last speaker remarks :—" *The Honest among 'em will grumble* ". In the hands of the fourth man is a scroll, inscribed :—" *We will have all the Ships restored & our Expences paid us.* "; the fifth man has another scroll, bearing :—" *To our Scalping Friends the dear French* "; the last man holds a scroll, with the address :—" *We the High & Mighty Hunbug greeting* ". Below the design are engraved the Dutch names, "M Borcel", "M. Vanderpoll", "m Weerman." "Our Friends", were English insurers of Dutch ships.

The "Explanation" quoted below sufficiently illustrates the meaning of this satire.

This design is No. 87 in a volume of satires, entitled "A Political and Saty-
rical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design :—

"Plate LXXXVII. The Resolutions of the States of *Holland* in Relation to the Recovery of their Ships which had been taken by our Privateers freighted with *French* Goods, or trading contraband to *French* Ports, how far they succeeded is well known."

The proper title of the volume comprising this print is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

For details of this subject, see "The Gentleman's Magazine", 1758, p. 334, comprising a Memorial of Dutch merchants, p. 290, &c.

See "The 2 H, H's", No. 3342.

$4\frac{1}{4} \times 2\frac{3}{4}$ in.

3699.

The Court Cards of 1759, or Hearts is Trump & has Won the Game.

90

[1759]

THIS engraving, the design of which resembles that of "The Court Cards or all Trumps 1756", No. 3465, comprises two lines of figures reproduced from the court cards of a pack of playing-cards, in groups of suites. The King of Hearts is "*Optimus*", or George II., see "Optimus", No. 3537. The king says:—"I've won the Game My Dear Will & care not an Ace for Europe". "*P—t*" (Pitt), the "Dear Will" of the last speaker, is represented as the Knave of Hearts; he carries the Cap of Liberty on a staff, and says:—"My Liege You've Hearts enough left yet for another Rubbers". The Queen of Hearts is "*B—a*" (Britannia), who says:—"I cant lose when I've such Cards to back me". The Knave of Diamonds is "*P. F—d*" (Prince Ferdinand of Brunswick), who says:—"The French wont stand another Rubbers". The Queen of Diamonds is "*C of L—n*" (City of London), who says:—"I play'd the Devil with my Subscription." The King of Diamonds is "*K. P—a*" (King of Prussia), who says:—"I've had good Luck this Game". The Queen of Spades is "*Q. of H—y*" (Queen of Hungary, the Empress-Queen, Maria Theresa), who says:—"I've Cards enough but no Hearts". The King of Spades is "*K. of P—d*" (Augustus, King of Poland, Elector of Saxony), who says:—"I have not got a Trick yet". The Knave of Spades is "*Holland*", who admits:—"I never play but I Cheat". The Queen of Clubs is "*Gallia*" (France), who declares:—"I'm ruin'd I never hold a Trump". The Knave of Clubs is "*M. B—e*", i.e., Marshal De Belle Isle, whose letters, captured at Minden, were published in England about this date, who says:—"We can play no more I've no more Cards or Counters". The King of Clubs is "*K. of F—e*" (King of France), who avows:—"I've lost the Game".

This design is No. 90 in a volume of satires, entitled "A Political and Satirical History of the Years 1758 and 1759", &c.

In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XC. The Labels and Characters here represented are sufficient to explain the Meaning of the Print, with the least Application."

The "game" which "*Optimus*" may be supposed to refer to as having been won, was probably that associated with the Battle of Minden, August 1, 1759; see "Who shew'd his Rear", &c., No. 3680. For Pitt, see "The French King in a Sweat", No. 3691. For Prince Ferdinand, see "The Mistake", No. 3684. The City of London subscribed liberally to assist the measures of Pitt, and generally supported that minister in power, see "Patriotism Rewarded", No. 3590. For the King of Prussia, see "The Difference", No. 3671. For the Queen of Hungary, see "The Sequel", No. 3694. For the King of Poland, see "The Ballance turnd", No. 3675.

See "The 2 H, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

$4\frac{1}{4} \times 3\frac{1}{4}$ in.

3700.

"*The Sussex (SERPENT)s (LETTER) to his Friend (KNIGHT ?) Upon his (GRATE) Conduct in Ger(man) (EYE), Anno Domⁱ. 1759.*"

91

[1759]

THIS engraved satire comprises a series of rebuses: the words below, which are enclosed by brackets, are represented by figures of objects, the names of which agree in sound with words required to complete the sense.

"(Deer) (Knight?) (Eye) *this comes to con(grade)(yew)late U on the (steps) (yew) took (toe) 2^d my (bee)han(eye)or.* (Ear) *tho we w(ear) (knot) successful owing (toe) t(hat) (devil) Ferd(eye)nand who (boar) (awl) down (bee)4 him & destroy'd so (man)(eye) of Our (deer) (awl)(eyes) the prett(eye) French(men) yet f(ear) (knot) (Eye) & sever(awl) more (mite)(eye) (mill)(eye)t(eye)(men) make (yew) our Toast N(Eve)r m(eye)nd the (Tower) nor f(ear) the (gun) (axe) or (rope)(Eye) & old (Fox) w(eye)ll get (yew) off, (ewer) onl(eye) good Fr(eye)nd t(hat) h(ass) (back)d me since m(eye) (deer) Bing. (Eye) M(eye) (deer) (Eye)'ll keep of raising of (men) in m(eye) Count(eyes) (toe)(shoe) the French (king) how much (Eye) love him & (toe) Aggravate t(hat) Enem(eye) (toe) our Cause Mr(Pitt) w(hose) name Makes me shake like an Aspin (leaf) & wh(eye)le he is at the(head) of Aff(ears) we sh(awl) n(Eve)r thrive (Eye) with y^e (Devil) had t(hat) Gran(bee) for h(Eye)s (head)ing his (men) & (bee)(eye)ing so foud of f(eye)ghting his (fame) has hurt(ewer)s Let them t(hat) is pleas'd with him Re(ward) him (Eye) like none of y^e (mite)(eye) gall(eye)(pot) Crew hold up (ewer) (head) & let (ewer) Valour (bee) (ewer) Comfort(Eye) am (ewers) (toe) Comm^d.*

(Serpent)".

This satire refers to the alleged misconduct of Lord George Sackville at the Battle of Minden, August 1, 1759, see "The Mistake", No. 3684, and the valour of Prince Ferdinand, and the Marquis of Granby on that occasion; to the alleged French proclivities of Mr. Fox, and his party. That the serpent refers to the Duke of Newcastle is shown by the fact that the engraved figure of the animal has a head which is a portrait of the duke, as in "The Pillars of the State", No. 3371, and numerous prints of this category. Admiral Byng is referred to as showing the writer's alleged subservience to French interests.

For the reply to this "Letter", see "1759, (Knight?) Answer", &c., No. 3701.

This design is No. 91 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c. In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XCI. The whole Sense and Intention of the Satirist is here artfully wrapt up in hieroglyphic Characters, and depends entirely upon the Application and Patience of the Reader to find it out."

For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636. For Lord George Sackville, see "The Applied Censure", No. 3686. For Prince Ferdinand, see "The Mistake", No. 3684. For Byng, see "Adm^l. Byng's last Chance", No. 3569. For Mr. Pitt, and Mr. Fox, see "The French King in a Sweat", No. 3691. For the Battle of Minden, see satires in this Catalogue dated August 1, 1759.

See "2 H, H's", No. 3342. The proper title of the volume containing this satire is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

$3\frac{1}{8} \times 4$ in.

3701.

“1759. (Knight?) *Answer to the Sussex (Serpent)*”

93

[1759]

THIS engraved satire comprises a series of rebuses: the words enclosed by brackets below are, in the original, represented by drawings of objects, the sound of the names of which assort with that of the words required to complete the sense of the letter. The “Answer” is a sequel to “The Sussex (Serpent)s (Letter)”, &c., No. 3700.

“(Deer) *Tom(eye)*

(Eye) *Ret(urn)* (ewers) *thanks for* (ewer)(letter) & *am glad* (Eye) *have gain'd* (ewer) *Steen*. (Eye) *'ll take* (ewer) *ad(vice)* & *hold up my* (head) & *pray let the* (Fox) & (awl) *Friends try* (toe) *serve me* (Eye) *own* (Eye) *Cou'd have done my* (king) & *Count(rye)* *serv(vice)* *if* (Eye) *had done as t(hat)* (man) *Gran(bee)* *for so* (eye) *c(awl)* *such as Risque t(hare)* *lives in* (bat) *tell the* (beef) *fed English fought like* (devils) & *look'd* (death) *in the* (face) *with as much pleasure* (ass) (Eye) *admire My pretty* (face) *in my* (mirror), *the noise of* (guns) & (cannon) & *the Stink of powder made me so* *Mal a le tete t(hat)* *my poor* (heart) *was in my* (breeches) (Eye) (can) (knot) (bear) *the Fatigue of Noisy War so My* (deer) *send me some Refreshing* (bottles) *of eau de luce and some French* (woman's) *sticking plaister for* (Eye) *have scratch'd my* (deer) (hands) & (face) *with the* (bushes) *where* (Eye) *hid myself and dont forget some pompa(door)* *pomatum* (Eye) *sh(awl)* *Ride* (post) *to bring* (yew) *some* (letters) *from* (ewer) *French friends* (toe) *thank* (yew) *for* (knot) *Raising the* (mill)(eye)t(eye)a *ag't* them (Ewers) (Knight) *Bobidel*”.

The satire refers to the alleged misconduct of Lord George Sackville at the Battle of Minden, see “The Applied Censure”, No. 3686, and “The Mistake”, No. 3684. Lord George Sackville was sometimes called “The Pompadour General”, see this name, No. 3681, and “Gen(ear)(awl)(pump)a(door)'s prayer”, No. 3702. The “Sussex (Serpent)” has the head of the Duke of Newcastle, the “Tom(eye)” of the title; for the duke, see “The Bawd of the Nation”, No. 3636. For Mr. Fox, see “The French King in a Sweat”, No. 3691. “Gran(bee)” was the Marquis of Granby, who behaved gallantly at Minden.

This design is No. 93 in a volume of satires, entitled “A Political and Satyriical History of the Years 1758 and 1759”, &c. In the “Explanation” prefixed to the engravings is the following letterpress, referring to this design:—

“Plate XCIII. With the Assistance of a little Time and Patience the Reader will easily come at the meaning of the Card, it being of the hieroglyphic Kind.”

See “The 2 H, H's”, No. 3342. The proper title of the volume containing this print is quoted with “The Cato of 1757, (No. 2.)”, No. 3585.

$3\frac{1}{8} \times 4\frac{1}{4}$ in.

3702.

“1759. *Gen (ear) (awl) (pump) a (door)'s prayer for a Spe(die)*
Court Part(eye)(awl).”

92

[1759]

THIS engraved satire comprises a series of rebuses: the words below which are enclosed by brackets are represented by figures of objects, the names of which agree in sound with words required to complete the sense.

“*Pray* (Britannia) *as* (Eye) *did* (knot) *Fight nor yet run away*
Did n(eye)ther (stand?) *as* (eye) (shoe) *nor yet Disobey*.”

(Eye) *sav'd* (awl) *my* (horses) (eye) *kill'd* n'(ear) a (man)
 (Eye) (saw) *my foes Conquer'd deny*(eye)t (hoe) (can).
 (Eye) *did no*(grate) *good in the* (bat)le they say
No harm (Eye)m sure (Eye) was out of harms way.
No French(man) by me was ere sent (toe) the shades
 (Eye)ll c(awl) for a witness My (deer) Friend Contades.
 (Eye) neer (?) a Haut gout of French(men) nor a Blood Oglio
Ask my other (deer) W(eye)tness y^e (grate) Mons^r (Shoe)lio.
as (Eye) have Acquired no (star) nor heap'd up any pelf
 t(hen) pray try me (die)rectly By such as myself.
 t(hoe) (eye) serv'd (knot) my (king) as to my Count(rye) (Eye) trod on her
Yet My (deers) bring me in (knot) Guilty upon my honour.
so (Eye) stop(awl) the (lips) t(hat) now of me do Babble
and (bee)ing Honourably Acqu(eye)tted app(peat)d the Rabble.
so (Eye) get rid of my F(ears) in my own Native Land
Which (Eye) could (knot) have done by Prince Ferd(eye)nand."

This satire refers to the alleged misconduct of Lord George Sackville at the Battle of Minden, see "The Pompadour General", No. 3681; "The Mistake", No. 3684; and "The Applied Censure", No. 3686. Prince Ferdinand of Brunswick commanded in this battle.

This design is No. 92 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c. In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XCII. Is the Prayer of a certain General in Disgrace, and is as the above, hieroglyphically represented."

See "The 2 H, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

$3\frac{1}{4} \times 4\frac{3}{8}$ in.

3703.

The Flat Bottom Boat or Woe to England, 1759.

94

[1759]

IN this engraving a party of men are embarked in a flat-bottomed boat, on one side of which is written:—

Aut Cæsar Aut Nullus C. P. R."

The Duke of Newcastle, who is steering the boat, says to his companions:—"I'll Land you in *Sussex* I hate a *Militia*". A man, who looks like a Spaniard, and carries a drawn sword, states:—"I'll cut of the *Patriots Head*"; his next neighbour wears a dress of Scotch plaid; evidently the young Pretender, he says:—"I am only a *French Tool*"; the next is a Dutchman, saying:—"I'll have all the *Dutch Ships restored*"; a monk stands near a large bale and declares:—"I shall be *Arch bishop of Canterbury*"; a fop, whose face is turned from us, and who wears a very large bag-wig, says:—"I shall be *Admiral of England*"; a French soldier admits:—"I had rather eat *Soup Meagre than face them*"; the last passenger in the boat holds a drawn sword and declares:—"I dont like to face the *English Bull Dogs*."

In the year 1759 great preparations were made, on numerous points of the French coast, for an invasion of England; flat-bottomed boats were designed to be used in landing troops on the English shore. Admiral Rodney, by bombarding Havre de Grace, endeavoured, but without effect, to destroy the boats stationed there.

By opposing the Militia Bill the Duke of Newcastle had made himself very unpopular. For the duke, see "The Bawd of the Nation", No. 3636.

As to the flat-bottomed boats, see Rodney's opinion of their construction and serviceableness, in a letter to Pitt, September 3, 1759, printed in the "Correspondence of William Pitt," 1838, vol. i., p. 422. See H. Walpole's paraphrase of a French epigram on Madame de Pompadour, referring to these flat-bottomed boats:—

"O Yes! here are flat-bottomed boats to be sold,
And soldiers to let—rather hungry than bold; &c.,"

in a letter to G. Montagu, October 11, 1759; see "The Grand Fair", No. 3679.

This design is No. 94 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c. In the "Explanation" prefixed to this volume is the following letterpress, referring to this design:—

"Plate XCIV. A Satire on the longwinded Humbugg that has often alarmed the people of *Great Britain*—The old Gentleman at the Helm of the Boat being a knowing Anti-militian is easily guessed at, the rest of the Characters are very conspicuous, and need no further explaining."

See "The 2 II, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

$4\frac{1}{8} \times 2\frac{7}{8}$ in.

3704.

AMSTERDAM HOY. (No. 1.)

*Inscrib'd to the Laudable Association of Antigallicans By
their Most Obedient Hum^{ble} Serv^t*

Belisarius.

[1759]

THIS engraving gives a view of the sea-shore, close to which are moored, with brooms at their mastheads, the "*Veteran*", "*Britannia*", "*Blenheim*", "*Volunteer*", "*Pr^{ce}. Edw^d*", "*Experiment*", "*Hussar*", and "*Leopard*", English men-of-war; these vessels are blockaded, or passed, by a fleet of Dutch ships. On the shore is a statue of Britannia, weeping, holding a broken spear, her chained Lion sleeping at her feet; a Dutch dog is befouling the animal. In the foreground two Dutchmen are dragging a chest on wheels, and entirely filled with coin; one of the Dutchmen says:—"Dat is good dank you Mynheeren"; this is in reply to an English lawyer, who says:—"Your Trade shall be unmolested", and to a second lawyer, who declares:—"the Law shall never hurt you". Mr. Fox, standing behind the last-named speaker, promises:—"We'll take care of the P—t" (Parliament), he carries three heavy bags of money; behind Fox is the Duke of Newcastle, likewise bearing a bag of money, saying:—"Ay Brother & turn out that Madman P—t" (Pitt). Near the duke stands Mr. Pitt, wringing his hands in shame and agony, and lamenting:—"Madness & despair is my country reduc'd to this"! Close to Pitt stands a gentleman, the French King (?), who, pointing to the statue of Britannia, jeers Pitt, by referring to a phrase of his, with:—"Ha Ha you humble the Pride & the glory of France"! An English (?) officer, with a wooden leg and but one arm, is begging from the second Dutchman, who draws the box of money, saying:—"Date Obolum Belisario"? the reply is, "*Nay, Nay, Nimendalt*". A sailor, who has lost a leg, turns to a comrade and deplores their condition with:—"There goes our Prize money Jack"; the other adds:—"Ay, fine Reward for y^e loss of our Limbs".

This satire refers to a decision of the House of Lords in respect to the "Maria Theresa", a Dutch ship captured by the English, having, as alleged, French goods on board, the English being then at war with the French. The history of the subject is described by T. Smollett in "The History of England",

&c., 1807, Book iii., chap. viii., § lii.—“The Dutch had for some time carried on a very considerable traffick, not only in taking the fair advantage of their neutrality, but also in supplying the French with naval stores, and transporting the produce of the French sugar-colonies to Europe, as carriers hired by the proprietors. The English government, incensed at this unfair commerce, prosecuted with such flagrant partiality for their enemies, issued orders for the cruisers to arrest all ships of neutral powers that should have French property on board, and these orders were executed with rigour and severity. A great number of Dutch ships were taken, and condemned as legal prizes, both in England and Jamaica: sometimes the owners met with hard measure, and some crews were treated with insolence and barbarity. The subjects of the United Provinces raised a loud clamour against the English, for having, by those captures, violated the law of nations, and the particular treaty of commerce subsisting between Great Britain and the Republick. Remonstrances were made to the English ministry, who expostulated in their turn with the Deputies of the States-General; and the two nations were inflamed against each other with the most bitter animosity.” The British Resident at the Hague represented that there could be no hopes for peace if the practices of the Dutch were continued, and their fraudulent commerce not abandoned. He promised redress for the violence committed on the Dutch sailors. The French fomented the dispute; the Dutch merchants presented a strenuously-worded memorial to the States-General complaining of the proceedings of the English ships of war and privateers, they offered to effect reprisals at their own charge; it was alleged that the tenth article of the Treaty between England and Holland, concluded in 1668, exempted from molestation all not-prohibited goods belonging to the enemies of the English if found in Dutch ships. The English replied that this interpretation of the clause could not be maintained, but, even if it was sustainable, the treaty was annulled by another concluded in 1675, which comprised a secret article to the effect that neither of the parties should furnish aid to the enemies of the other, see “The History”, as above, Chap. ix., § xlviii., which states the matter fully and clearly. The British continued to capture the Dutch ships and condemn them, and the Dutch did not cease to complain. In 1759, the Dutch, finding their ships still declared lawful prizes by the English courts, petitioned the States-General to intercede with the Court of London and represent the impossibility of furnishing the proofs required in so short a time as that prescribed by the English Admiralty-Court; this court however continued to condemn the cargoes of the Dutch ships as often as they were proved to be French property. The Dutch sent a special mission to London to deal with this subject, April, 1759, and these officers presented remonstrances, which George II. accepted with assurances of good will, adding that the English courts of justice alone were competent to decide on the legal aspect of the case, and that it was not within the cognizance of the Government. Counter remonstrances were made by the British, to the effect that the Dutch merchants supplied the French with warlike stores. An Act of Parliament was procured restricting the operations of the English privateers. Cases were frequently submitted to the Lords Commissioners of Appeals on behalf of Dutch ships captured by the English as bearers of French cargoes. The design here in question refers to a decision, delivered August 11, 1759, in respect to the ship “Maria Theresa,” which had been condemned:—“That such part of the sentence (of the Court of Admiralty) be reversed, as is complained of by the appellant; the ship being restored with the acquiescence of the captor; and the cargo not being proved to be the enemies’ property, and appearing to belong to the subjects of the United Provinces, with costs against the captor, but no damages, as the appeal was brought so late before the lords”. See “The History of the last Session of Parliament”, in “The London Magazine”, 1759, pp. 588, 641, and, for a note on the “Maria Theresa”, p. 216; likewise pp. 175, 187, 297-304.

In relation to the subject of this satire, see "The Amsterdam Bug a Boh's", No. 3698; "Hogan Mogan", &c., No. 3697. H. Walpole wrote to Sir H. Mann, April 11, 1759:—"The Dutch cloud is a little dispersed; the privy council have squeezed out some rays of sunshine by restoring one of their ships, and by adjudging that we captors should prove the affirmative of contraband goods, instead of the goods proving themselves so; just as if one was ordered to believe that if a blackamoor is christened Thomas, he is white. These distinctions are not quite adapted to the meridian of a flippant English privateer's comprehension; however, the murmur is not great yet. I don't know what may betide if the *minister* should order the mob to be angry with the *ministry*, nor whether Mr. Pitt or the mob will speak first." See likewise "The Grenville Papers", 1852, vol. ii.; "Mr. Jenkinson to Mr. Grenville", December 26, 1758; January 11; April 12, 17, 19; May 24, 29, 1759; the "Correspondence of Mr. Pitt", 1838, "Sir J. Yorke to Mr. Pitt", January 9, 1759; Walpole's "Letter to Sir H. Mann", May 10, 1759.

For Mr. Fox, and Mr. Pitt, see "The French King in a Sweat", No. 3691. For the Duke of Newcastle, see "The Bawd of the Nation", No. 3636.

$11\frac{1}{4} \times 7\frac{1}{2}$ in.

3705. Amsterdam Hoy, 1759. (No. 2.)

95 *Inscrib'd to the Laudable Association of Antigallicans.*

[1759]

THIS copy, reversed from that which is described with the same title and date, is No. 95 in a volume of satires, entitled "A Political and Satyrical History of the Years 1758 and 1759", &c. In the "Explanation" prefixed to the engravings is the following letterpress, referring to this design:—

"Plate XCV. The great Discouragement our Privateers met with, on account of the Restoration of the *Dutch Ships*, is here satiriz'd with the sure Friends the *Dutch* made in order to bring it about. The *Frenchman* is represented sneering at the *British Patriot*, and the brave *English Sailor*, who has lost his Limbs in the Service of his Country, is refused the smallest Portion of his Right, by Self-Interested and avaritious *Dutchmen*."

This copy differs from the original in several respects, the speech of Fox is omitted, likewise that of the nobleman standing behind Fox, and that of one of the lawyers, who promises the trade of the Dutch should be unmolested. Some of the other speeches are shortened. The names on the ships' sterns are omitted.

See "The 2 H, H's", No. 3342. The proper title of the volume containing this print is quoted with "The Cato of 1757, (No. 2.)", No. 3585.

$4\frac{1}{2} \times 2\frac{3}{4}$ in.

3706.

THE COCKPIT. (No. 1.)

Pit Ticket

Design'd and Engrav'd by Will^m Hogarth Publish'd according to Act of Parliament Nov. 5th 1759.

[1759]

THIS engraving represents a cockpit, as seen by artificial light during a combat between two birds, which takes place before a considerable number of persons. The "pit" is a room of bare brick walls, within which a circular wooden structure has been erected, comprising the fighting-place, a large round table enclosed by a rim of wood about four inches in height; about this table a bench with a high back has been constructed; over the back is seen the wall of one side of the room;

on the wall hang the royal arms, with the usual mottoes, and a broadside comprising a full-length portrait of "*NAN RAWLINGS*", a very fat woman, seated in an arm-chair, and holding a fighting-cock on her knee; her name is printed below the figure.

On the table is cast the shadow of a man who is suspended in a basket from the ceiling of the room. The shadow shows that he eagerly stakes his watch and seals on the issue of the fight proceeding below. His left hand, stretched beyond the edge of the basket, holds, bound about its extended forefinger, the proffered stake. The man has been placed in this fashion on account of his default in paying his bets.¹

The central figure in the composition, that of a blind man who occupies the place of honour in the pit, is on the further side of the table. He has placed his flat hat on the table before him, and under his hands; these are spread out as if to guard his property—bank-notes, which are respectively inscribed, "*Pay to ——— 20£*", "*Pay to ———*". This personage's mouth is wide open, while he is eagerly accepting the bets vociferously offered by some of his neighbours. One of the latter, a rascally looking fellow, with a furtive leer on his face as he does so, tries to filch one of the notes, while dexterously holding his hat as he draws the spoil away, so that the trick may be concealed from the company. Seven gamblers have taken the odds offered by the blind man. The first of these persons looks like a butcher, and has an apron girt at his waist; he wears a cocked hat, and from his place close on the right of the bettor, clutches him by the arm to call his attention, and as he does so, holds several coins in his open palm, as if, forgetting his neighbour's infirmity, he desired to prove his ability to pay the stake. Next to this gambler is an elderly man, who has risen eagerly to accept the odds offered by the blind person. Another man with a profile like a negro's, and who is probably one of that race, has thrust his body forward with the same intention, and accepts the odds, having one forefinger pointed so as to claim attention; he wears a laced cocked hat. A fellow like a butcher, with a steel hanging at his girdle, leans over his neighbour's shoulders from behind, and addresses the blind gamester while he shakes him by the shoulder. These persons are on our left of the central figure.

On our right of the same are three individuals besides the thief. Uppermost, is an old man, probably a farmer, in a round, broad-brimmed hat, and thick coat, who, holding a thick walking-stick with one hand, shakes with the other the arm of the blind man, by way of compelling his attention. Next below this person is another, in a cocked hat, who presses forward to accept the bet. Below the last is a ragged fellow, a newspaper seller or postboy, as appears by the horn stuck in a leather waist-belt; his coat is ragged to an unusual extent; he wears a knitted skull-cap or night-cap, if the garment on his head is not a Welsh wig. He likewise presses forward, thrusting himself between the thief and the man in the cocked hat, and holds out a coin as a stake against the pledge of the blind man.

A second group is on our right of the assembly. In the centre of this group is a very fat person, wearing spectacles, and who appears to be a nobleman; over his coat is the broad riband of an order of knighthood; on his left breast is a star. He has been absorbed in the cock-fight; and at this moment a heavy man, a carpenter, with a measuring-rule sticking from his pocket, and who has taken off his coat, has fallen forwards on the nobleman, pressing him violently down against another man, who occupies a seat in front; thus jammed in, the latter is precipitated partly downwards, partly against another spectator in

¹ A note to a series of verses entitled, "The Gamblers," as cited by John Ireland, in "*Hogarth Illustrated*", 1791, vol. ii., p. 407, explains this incident in Hogarth's design. "By the cockpit laws, the man who cannot, or who will not pay his debts of honour, is liable to exaltation in a basket."

the inner line of benches, who is thus thrust with his breast against the edge of the table, so that in turning sharply to remonstrate, his wig has fallen on the table. Next on our right, is a man who has bent his whole mind on the course of the combat, and, seeing that its issue is likely to be contrary to his wishes, clenches his fist and exclaims in anger and despair. Above this group, that is, in the rear of the rows of benches, stands one who was probably well known to Hogarth, and who seems to be a dandy chimney-sweep. A large bag (of soot?) is slung at his back; a broom projects behind his shoulder; his wooden shovel hangs at his neck; he is looking with animation at the combat, and, with an affected air, takes a pinch of snuff from his box.¹ Next to this person is one who is said to be a Quaker. He is holding up his hands and face in prayer, if, indeed, he is not suffering from the neighbourhood of the sweep's bag of soot, which compels him to sneeze violently. It must be remembered, with regard to the latter explanation of his action and expression, that Hogarth introduced, in the opposite side of this composition, the figure of a man about to sneeze. Below the Quaker, is one who, with an angry air, looks at the sleeve of his coat, as if the rough pressure of his neighbour the postboy had annoyed him and injured his dress. This figure has been said to have been designed to represent a highwayman. The man who has the seat immediately below the ruffled personage has watched the fighting cocks with all his heart, and thrown his body backwards and sideways, while he looks under his eyebrows intently at the combatants, and clasps his own fingers strenuously.

On our left of the central group are several personages who are diversely witnessing the cock-fight. An old gentleman with long hair, who is deaf, holds a trumpet to his ear, while his neighbour, a mean-looking man in a small wig, bawls at the mouth of the instrument. The former has a very broad-brimmed hat on his head, with a conical crown bound by a light and narrow riband. He seems to be lame; a crutch is in his left hand. Below this person is a man who sits on the front bench, and has, lying before him on the table, a large bag, from which the head of a cock protrudes. He is neatly dressed, and wears part of the flap of his hat turned up; his wig is curled in a precise manner, and he looks with great steadfastness and seriousness at the fighting cocks. On his left is a young man in a skull-cap, with a large wart on his forehead, leaning with his elbows on the edge of the table, and laughing while he writes in a book which is inscribed, "*Bets*".² On the right of the person with the bag, and looking over his shoulder at the combat, is a man who has lost several of his front teeth; the gaps are distinct while he laughs. His neighbour, a low fellow, in his shirt-sleeves, with a kerchief about his head, eagerly thrusts forward a coin as his stake on the fight. The foot of a person, one of the attendants on the cocks, or a cock-feeder, whose body does not appear in the picture, is shown at the margin of the design, as if placed on the fighting-table. A leg of the other cock-feeder is seen on the opposite side of the composition. A farrier, in a light-coloured coat, with a broad belt hanging across his body, rises behind the deaf man, as if about to clamber over the barrier which encloses the benches. Outside the barrier is a meagre French gentleman, with the cross of St. Louis and a riband of honour attached to his coat. He is fastidiously taking snuff from a large box, and regards the fight with interest, its frequenters with contempt. Some of the snuff falling on the face of a man who sits below the last, causes him to sneeze violently; with one hand holding a handker-

¹ John Ireland, in "*Hogarth Illustrated*", 1806, vol. ii., 173, says:—"The chimney-sweeper above is the very quintessence of affectation. He has all the airs and graces of a boarding-school miss. There are those who remember the man, and declare that his character is not heightened in the portrait."

² The inscription on this book may be read by the spectator; consequently it is inverted on the page.

chief to his face, he strives to control the spasm; in his other hand, which is raised, he grasps a stick. Behind the Frenchman is the head of a fellow who wears what appears to be a helmet of leather, furnished with a ridge-like crest and having a wing on each side in the front; thus the cap resembles that worn by Mercury.¹ Over his shoulder is a broad belt; he looks at the combat. In the middle of the space beyond the barriers of the cockpit is an individual with a kerchief thrown over his head; he is lighting his pipe at a chafing dish. A big mastiff, standing on its hind legs, looks over the barrier, and observes the fighting cocks with deep attention.

In the front of this design, *i.e.*, at that side of the table which is nearest to the spectator, are several persons. These comprise, proceeding from our left, a jockey, who ratifies a bet with a man in a large wig.² The pair, stretching forward in their seats, strike the butt-ends of their heavy riding-whips together, while each shouts to the other. Between them are the head and shoulders of an old man in a white wig, and the head of a man in a cocked hat. The latter stretches his arm with a hooked stick behind the shoulder of a third who wears a jockey's cap, and with one arm extended, accepts the bet of some one on the opposite side of the pit. The stick is extended to jerk away a purse from the hand of a tipsy country fellow, who is on our right. This man has placed his back against the edge of the table, and is challenging bets. The heads and shoulders of two persons are in front of the inebriate; one of them seems to be putting his hand in his own breeches pocket; the other man wears a long queue. On the back of a man (the public hangman) the flap of whose hat is looped up behind, a gallows has been drawn in chalk³ by a fellow the top of whose hat is in the lower angle of the design on our right. The last figure is that of a lean and angry youth, who, immediately over the draughtsman, flourishes his stick in wrath at the course the cock-fight is assuming.

In front of the design, but not belonging to it, is represented an oval medallion of metal, containing the whole-length figure of a crowing cock; on the ground of the medallion is "*Royal Sport*." This medallion is named "*Pit Ticket*", and represents a token of admission to witness a cock-fight.

The blind gamester represents Lord Albemarle Bertie.⁴ The figure of the stout nobleman with the star and riband has not been recognized; but it is evidently a portrait. John Ireland, as before, recognized a resemblance between the man who is angrily brushing his coat, and the duellist in "*A Rake's Progress*, Plate II," see No. 2173. The man holding the cock in the bag is said to have been one Jackson, a jockey. "*Nan Rawlings*," whose portrait is on the wall, was commonly called "*Deptford Nan*", sometimes the "*Duchess of Deptford*." She was a frequenter of Newmarket, the headquarters of cock-fighting, and a cock-feeder, or trainer.

The subject of this print is said to have been suggested to Hogarth by verses which were in "*The Gentleman's Magazine*", 1747, p. 292, and appeared to him to represent the scene in question. The verses are quoted at length in "*The Gennine Works of William Hogarth*," by J. Nichols, and G. Steevens; London, 1808, vol. i., pp. 287-9. These verses describe a cock-fight, but do not directly illustrate this design. A striking representation of cock-fighting, as practised in

¹ It has been suggested that this man is one of those itinerant vendors of journals, who, before the time now in question, were known as "*Mercuries*."

² John Ireland, as above cited, p. 405, describes this person as "a sort of an apothecary."

³ John Ireland, p. 405, asserts that "the profession of the *gentleman* in a round wig is determined by a *gibbet* chalked upon his coat."

⁴ This gambler appeared likewise in "*The March to Finchley*", see No. 2639. He was the second son of Peregrine, second Duke of Ancaster, and died unmarried, May 16, 1765.

India, occurs in Zoffany's picture of "Colonel Mordaunt's Cock Fight," of which there is a mezzotint engraving by Earle. The interior of the "Cockpit Royal", Westminster, is represented in an etching published in "The Sporting Magazine", 1797, facing p. 158. (Pp. 1832. a.)

This print was advertised as follows, in "The London Chronicle," Dec. 1-4, 1759, p. 53, col. 3:—"This Day was published, Price 3s. A PRINT; designed and engraved by Mr. HOGARTH, representing a COCK-MATCH. To be had at the Golden Head in Leicester-Fields and at the Print Shops. Also republished. The Two large Prints of PAUL before FELIX, and MOSES brought to PHAROAH's Daughter, with the Rev. Mr. Joseph Warton's curious Remarks on the Author's Manner of treating serious Subjects. Together with another Print, Price 5s of PAUL before FELIX (under which the said Remarks are also engraved) different in Composition, but of the same size with the former, and engraved by WILLIAM HOGARTH. Note. The rest of his engraved Works, either bound up or separate, to be had as above."

There is but one state of this plate. The same plate was used again for "The Works of William Hogarth, from the original Plates restored by James Heath, Esq. R.A.," London; no date (1751. d.)

$14\frac{5}{8} \times 3\frac{3}{4}$ in.

3707. THE COCKPIT. (No. 2.)

[After Hogarth.] *Dent. sculp.*

[1759]

This engraving is a copy from that which is described with the same title and date, No. 3706. It was prepared to illustrate "Hogarth Moralized", by the Rev. J. Trusler; London, 1768, on p. 178.

It was used again, for "Hogarth Illustrated", by John Ireland; London, 1791; vol. ii. (7854. ff.), facing p. 399.

$3 \times 2\frac{3}{8}$ in.

Brit. Mus. Library (Grenville), 2585.

3708. THE COCKPIT. (No. 3.)

Pit Ticket

45 *W. Hogarth ino. R(iepenhausen). f.*

[1759]

This engraving is a copy from that which is described with the same title and date, No. 3706. It was prepared to illustrate G. C. Lichtenberg's "Erklärung der Hogarthischen", &c., Göttingen, 1794-1816, in which volume it is No. 45.

It may be distinguished from other copies by the absence of a marginal line about the engraved portion of the plate, and by the presence of the number "45" in the upper corner, on our right.

$9\frac{3}{8} \times 7\frac{1}{2}$ in.

Brit. Mus. Library, 788. g. 11.

3709. THE COCKPIT. (No. 4.)

The Cock Pit.

PIT TICKET.

Designed by W^m. Hogarth. Engraved by T. Cook. Published April 1st. 1796, by G. G. & J. Robinson, Paternoster Row, London.

[1759]

This engraving is a copy from that described with the same title and date, No. 3706. It is comprised in "Hogarth Restored. The Whole Works of the celebrated William Hogarth", &c., "Now Re-engraved by Thomas Cook"; London, 1806.

$14\frac{1}{2} \times 11\frac{1}{2}$ in.

3710. THE COCKPIT. (No. 5.)

PIT TICKET.

Hogarth pinx^t. T. Cook sculp^t. Published by Longman, Hurst, Rees, & Orme, Jan^y. 1st. 1808. [1759]

THIS engraving is a copy from that which is described with the same title and date, No. 3706. It was prepared to illustrate "The Genuine Works of William Hogarth", by J. Nichols, and G. Steevens; London, 1810, vol. ii., where an impression faces p. 241.

With the addition of "PROOF Bishop Printer", this plate was used again for "The Works of William Hogarth", London, 1821, vol. ii., (1751. b.)

$6 \times 4\frac{3}{4}$ in.

3711. THE COCKPIT. (No. 6.)

COCKPIT ROYAL.

Pl. XXXVI. Hogarth del^t. D. B. Pyet Sculp^t. London. Published as the Act directs by Robert Scholey 46 Paternoster Row. [1759]

THIS engraving is a copy from that which is described with the same title and date, No. 3706. It was prepared to illustrate "The Works of William Hogarth", by Thomas Clerk; London, 1810., vol. i., where an impression faces p. 134.

With the second title placed below the design, the engraver's name burnished out, the plate was used again, to illustrate "The Works of William Hogarth", London, 1837, vol. i., where an impression faces p. 134.

$4\frac{1}{4} \times 3\frac{1}{8}$ in.

Brit. Mus. Library, 1402. k. 29.

3712. THE COCKPIT. (No. 7.)

THE COCKPIT.

[After Hogarth.] *W. H. Worthington, sc. Published by John Major, 50, Fleet Street, Sept^r. i. 1831.* [1759]

THIS engraving is a copy from that which is described with the same title and date, No. 3706. It was prepared to illustrate "Hogarth Moralized", by the Rev. Dr. Trusler; London, 1831; an impression faces p. 186.

$4\frac{1}{8} \times 3\frac{1}{4}$ in

3713. THE COCKPIT. (No. 8.)

THE COCK PIT.

From the Original by Hogarth.

Engraved by G. Presbury Jones & C^o. Temple of the Muses, Finsbury Square, London. [1759]

THIS engraving is a copy from that which is described with the same title and date, No. 3706. It was prepared to illustrate "The Works of William Hogarth", by the Rev. John Trusler; London, 1833; an impression faces p. 8.

With the publication line removed, this plate was used for "The Complete Works of William Hogarth", by the Rev. J. Trusler, and E. F. Roberts; London, no date (7855. i.); an impression follows p. 148.

$5\frac{1}{8} \times 4\frac{1}{2}$ in.

Brit. Mus. Library, 561. b. 27.

3714. THE COCKPIT. (No. 9.)

[The Cockpit.]

[After Hogarth.] *Jackson.*

[1759]

THIS woodcut is a copy from the design described with the same title and date, No. 3706. It was prepared to illustrate "The Penny Magazine", 1834; an impression occurs on p. 128.

 $6\frac{7}{8} \times 5\frac{3}{8} \text{ in.}$

Brit. Mus. Library, 2093. c.

3715. THE COCKPIT. (No. 10.)

PIT TICKET.

Hogarth del. J. Scott sculp. Published May 1. 1797, by L. Wheble, Warwick Court.

[1759]

THIS engraving is a copy from that which is described with the same title and date, No. 3706. It was prepared to illustrate "The Sporting Magazine", vol. x., 1797; an impression faces p. 15.

 $6\frac{1}{2} \times 5\frac{1}{8} \text{ in.}$

Brit. Mus. Library, PP. 1832. a.

3716.

GROUPS FROM "THE COCKPIT." (No. 3706.) A.

W. Hogarth inv. E. Riepenhaus(en) fec.

[1759]

THIS engraving comprises parts of figures from the above-named design, being "1", the blind gambler in the centre; "2", the man who addresses "1", pointing with his forefinger; "3", the thin man in the tie-wig, who likewise addresses "1"; "4", the man who, on the same side with the above, looks up, with a cocked hat on his head; and "5", the man who is stealing the bank-note.

This is one of a series of illustrative fragments from the works of Hogarth, and, above the design, marked "A".

 $2 \times 3\frac{1}{2} \text{ in.}$

3717. TWO GROUPS FROM "THE COCKPIT." (No. 3706.) B. (a.)

[After Hogarth: engraved by Riepenhausen.]

[1759]

THIS engraving comprises "1", the head and shoulders of the deaf man with the trumpet to his ear, and, "2", the head of the man who speaks to him through that instrument; also "3", the half-length of the man in the broad-brimmed hat, who, having a cock in a bag, sits immediately below the deaf man; and, "4", his neighbor, who laughs, and has lost several front teeth; all in the above-named design.

It is one of a series of illustrative fragments from Hogarth's works, and, above the design, marked "B".

See the same title and date, "B. (b.)", No. 3718.

 $2 \times 3\frac{1}{2} \text{ in.}$

3718. GROUPS FROM "THE COCKPIT." (No. 3706.) B. (b.)

[After Hogarth, engraved by Ripenhausen?]

[1759]

THIS engraving comprises "1", the head and shoulders of the deaf man with the

trumpet to his ear, and, "2", the head of the man who is speaking to him through that instrument; also "3", the half-length of the man in the broad-brimmed hat, who, having a cock in a bag, sits in front of the rows of spectators immediately below the deaf man; and "4", his neighbour, who laughs, and has lost several front teeth; all in the above-named design.

This print is one of a series of illustrative fragments from Hogarth's works, and, above the design, is marked "B"; it may be distinguished from the print described with the same title and date "B. (a.)," No. 3717, by the reference number "1"; in the latter this has an horizontal tongue to our left; in the example now in question this element slopes downwards in the same direction.

$2 \times 3\frac{1}{2}$ in.

3719. TWO GROUPS FROM "THE COCKPIT." (No. 3706.) C. (a.)

[After Hogarth, engraved by Riepenhausen.]

[1759]

THIS engraving comprises "1", the half-length of the man who is about to sneeze; "2", the half-length, in profile, of the farrier wearing the belt slung across his body; also, "3", the man who is writing his "*Bets*" in a note-book, and "4", his neighbour, who, without a coat, stakes a coin by laying it on the board.

It is one of a series of illustrative fragments from Hogarth's works, and, above the design, marked "C".

See the same title and date, "C. (b.)," No. 3720.

$2 \times 3\frac{1}{2}$ in.

3720. GROUPS FROM "THE COCKPIT." (No. 3706.) C. (b.)

[After Hogarth, engraved by Riepenhausen?]

[1759]

THIS engraving comprises "1", the half-length of the man who is about to sneeze; "2", the half-length, in profile, of the farrier; "3", the man writing "*Bets*" in a note-book, and, "4", his neighbour, who stakes his coin by laying it on the board.

It is one of a series of illustrative fragments from Hogarth's works, and above the design, marked "C"; it may be distinguished from the print described with the same title and date "C. (a.)," No. 3719, by the reference number "1"; in the latter this has an horizontal tongue to our left; in the example now in question this element slopes downwards in the same direction.

$2 \times 3\frac{1}{2}$ in.

3721. GROUPS FROM "THE COCKPIT." (No. 3706.) D. (a.)

[After Hogarth, engraved by Riepenhausen.]

[1759]

THIS engraving comprises "1", "2", and "3", the half-length, reversed, figures of the three men who are immediately above the fellow who robs the president; and on the left of the latter, "1", the man in the hat, who is placed in profile; "2", his neighbour, also wearing a hat, and who holds a stick; "3" is the fellow in the nightcap, who appears in profile. Also "3" the half-length of the French gentleman who is in the background, and by opening his snuff-box, sets his neighbour sneezing. The man who wears the cap with wings is numbered "4".

It is one of a series of illustrative fragments from Hogarth's works, and, above the design, marked "D".

See the same title and date, "D. (b.)," No. 3722.

$2 \times 3\frac{1}{2}$ in.

3722. GROUPS FROM "THE COCKPIT." (No. 3706.) D. (b.)

[After Hogarth, engraved by Riepenhausen?]

[1759]

THIS engraving comprises "1", "2", and "3", the half-length, reversed figures of the three men above the fellow who robs the president of the match, "1", is the man in the hat, looking down; "2", is his neighbour, also wearing a hat, and placed in profile; "5" is the fellow in the nightcap, in profile. Also "3", the half-length of the French gentleman in the background. The man who wears the cap with wings is number "4".

It is one of a series of illustrative fragments from Hogarth's works, and, above the design, marked "D". It may be distinguished from the print described with the same title and date, "D. (a.)", No. 3721, by means of the changed positions of the reference numbers "1", and "2".

$2 \times 3\frac{1}{2}$ in.

3723. GROUPS FROM "THE COCKPIT." (No. 3706.) E. (a.)

[After Hogarth, engraved by Riepenhausen.]

[1759]

THIS engraving comprises "1", the half-length of the barber in the front of the design, on our right; "2", the man in the three-cornered hat immediately below the Quaker (?); "3" is the man on the extreme right of the spectators, who is cursing his ill-luck; "4" is the drunken man, who, in front, holds up his purse.

It is one of a series of illustrative fragments from Hogarth's works, and, above the design, marked "E".

See the same title and date, "D. (b.)", No. 3722.

$2 \times 3\frac{1}{2}$ in.

3724. GROUPS FROM "THE COCKPIT." (No. 3706.) E. (b.)

[After Hogarth, engraved by Riepenhausen?]

[1759]

THIS engraving comprises "1", the half-length of the barber, who is holding out his stick in an objuratory manner; "2", the man in the three-cornered hat below the Quaker (?). "3" is the man on the extreme right, wearing a three-cornered hat; "4" is the drunken man, who holds up his purse.

It is one of a series of illustrative fragments of Hogarth's works, and, above the design, marked "E". It may be distinguished from the print described with the same title and date, "E. (a.)", No. 3723, by the upper portion of the stick of "1" being but half shaded; the same element in the other print is entirely shaded.

$2 \times 3\frac{1}{2}$ in.

3725. GROUPS FROM "THE COCKPIT." (No. 3706.) F. (a.)

[After Hogarth, engraved by Riepenhausen.]

[1759]

THIS engraving comprises "1", the head of the chimney-sweep in the above-named design; "2", the half-length of the man lighting his pipe at the brazier; "3", the head of the old nobleman; "4", the half-length of the man who watches the cock-fight, having his fingers locked; "5", the man crushed under "3", and, "6", the head of the man who is thrust against the edge of the pit.

It is one of a series of illustrative fragments from Hogarth's works, and, above the design, marked "F".

See the same title and date, "F. (b.)", No. 3726.

$2 \times 3\frac{1}{2}$ in.

3726. GROUPS FROM "THE COCKPIT." (No. 3706.) F. (b.)

[After Hogarth, engraved by Riepenhausen.]

[1759]

THIS engraving comprises "1", the head of the chimney-sweep on our right; "2", the half-length of the man lighting his pipe; "3", the head of the old nobleman; "4", the half-length of the man seated in the front row opposite to the spectator, "5", the man crushed under "3", the falling nobleman, and, "6", the head of the man thrust against the edge of the pit.

It is one of a series of illustrative fragments from Hogarth's works, and, above the design, marked "F". It may be distinguished from the print described with the same title and date, "F. (a)," No. 3725.

2 x $3\frac{1}{2}$ in.

3727.

A SATIRE ON THE DEFEAT OF THE FRENCH. 1759.

Frontispiece to "The Grand Magazine," vol. ii. 1759.

[1759]

THIS engraving has formed the frontispiece as above stated. It represents St. George, or the Genius of Great Britain, triumphant over the French king, who has fallen on a rock and lies discomfited, with a ludicrous expression on his countenance. Both figures are dressed in "Roman shapes"; that of the Frenchman has large wings, one of which has been clipped, the ends of the pinions lie on the earth near the loser; he has a shield emblazoned with three *fleurs-de-lis*. The British figure has placed one foot on the breast of the prostrate genius, flourishes his sword over him, and bears on his shield the crosses of SS. George and Andrew.

Behind the figures an obelisk appears, on one of the faces of which is "MDCCLIX GUADALUPE. NIAGARA. LAGOS QUEBEC. QUIBERON". On the base of the obelisk is sculptured Britannia, enclosed by a wreath of oak leaves. Above the design is "*Grand Magazine, Vol. II. 1759.*" and "*Frontispiece.*" Below the design the following verses are engraved:—

"Amaz'd he cowers beneath his conqu'ring Foe,
Forgets to ward; and waits the coming Blow,

Drydens Vir".

This print is in "A complete Series of the Exhibition Catalogues of the Society of Artists of Great Britain", vol. i., No. 193.

4 x $6\frac{1}{2}$ in.

3728.

A SATIRICAL ILLUSTRATION OF "MEMOIRS OF THE LAST
TEN YEARS OF THE REIGN OF GEORGE THE SECOND;"
by HORACE WALPOLE, third Earl of Orford.

Lord Orford's Memoires.

Duke of Newcastle.

Bentley Pinx't. Thompson Sculp't.

[1759]

THIS engraving comprises a bust portrait of the Duke of Newcastle nearly in three-quarters view to our left, the eyes to the front, looking down. The design accompanying this portrait is thus described in the "Explanation of the Plates",

vol. ii., of "Memoires", as above. "Duke of Newcastle. By Mr. Miintz.—A peacock, his supporter and emblem of vanity, grasping Jove's thunderbolt: a standish Castor and Pollux, signifying him and Mr. Pelham, Pollux's star not appearing, as set; letters unopened." "Castor" and "Pollux" are in clouds above a standish; the unopened letters refer to the duke's alleged neglect of business.

For Mr. Pelham, see "Modern Characters", No. 2829. For the duke, see "The Bawd of the Nation", No. 3636.

$6\frac{1}{2} \times 4$ in.

Brit. Mus. Library, 91. f. 2.

3729.

The OLD MAN and his three Sons a FABLE applied to the present Juncture

Sold by W. Tringham, Castle Alley, Royal Exchange

[1759?]

AN engraving showing an old man seated in a chair, his three sons standing before him; he points to a heap of sticks lying on the floor of the room, and addresses his sons as follows:—"I Love you all alike—Let y^e Rod convince you that while you are in unity with each other you are safe if Divided you are undone." One of the sons says to his brothers:—"Let us be in Friendship for the Breach of unity puts y^e world in a state of war & turns every man's Hand against his Brother". Another son says:—"But so long as that Band holds, and is the strength of all of all y^e several parts of it gather'd into one & it is not easily Subdued", he points to the sticks on the floor. The third brother urges:—"Then Let us ever more agree since it is plain He that acts otherwise is an Enemy to Himself as well as to his Brethren."

The well-known "Fable" is related in verse engraved below the design.

$10\frac{5}{8} \times 5\frac{1}{4}$ in.

3730.

The Scheming TRIUMVIRATE.

[Satires on Whitefield, Sterne, and Foote.]

[July, 1760]

AN engraving in three divisions. In the middle the Rev. George Whitefield, in a pulpit, holds a book in one hand, in the other a large purse inscribed "Maxime", and "Cash". He squints very much, and assures his congregation:—"You are all Damn'd that go to hear Foote Verily I say unto you he is a Child of Hell". A crowd round the preacher utter various ejaculations, while hawkers are selling hymns and books. They cry:—"An Elegy on y^e Death of y^e Rev^d & Pious M^r. Barebones Late Pastor of—", and, "The Last New Hymn of the Rev^d M^r Humbug's no more than a Halfpenny." The vendor of the latter holds, "A Hymn By Whit—" and has in his pocket "Life of Ogle". A young woman exclaims:—"I wish his Spirit was in my Flesh"; an old woman, pressing her hands together, says:—"O what a Pious Creature he is"; a woman who seems to be diseased, and on whose figure is inscribed, in an old hand, "M^r Cole",¹ cries:—"Heal us for we are unclean". Another woman, lifting her face and hands in a rapture of admiration declares:—"His poor Eye Sparkles with Holy Zeal". An elderly woman desires:—"Lift up y^e Horn of thy Salvation unto us".

In the division on our left, the Rev. Laurence Sterne, seated in a chair, holds up a volume of "Tristram Shandy" and a purse, "Magnus", inscribed "Cash"; he assures the crowd below:—"My next two Volumes come out at Christmas". The observations of the people below refer to those parts of the book most

¹ A notorious prostitute and procuress.

pleasing to themselves. One says:—"The Four Stars", another declares for, "The Hobby Horse"; a young woman prefers, "Wind up y^e Clock"; a second female desires:—"Another Touch of your Homunculus". A gentleman exclaims:—"Alas Poor Yorick!" At the preacher's feet lies, "Whitfields Letter", i.e., a pamphlet published in Whitefield's name, but not by him.

In the division on our right, Foote, standing on a mountebank's stage, holds "The Minor"—i.e., his play so-called, and a small purse, inscribed "Cash", and referred to by "Parvus"; he assures his audience:—"I'll cure y^e all of Dullness come to me & Laugh at Care". His audience applaud, and cry:—"Down with Squintum," i.e., Whitefield, whose vision was very oblique. A young gentleman remarks to a lady at his side:—"Bravo Foote Bravo", she declares:—"He's quite a Jewel of a Man".

On the stage lies, "Candid & Christian Remarks on y^e Minor". This was the title of a pamphlet to which Foote replied; other pamphlets followed.

For the Rev. George Whitefield, see "Doctor Rock's Political Speech", No. 2598; "Pope Clement the XIIIth", No. 3657; "Methodism", No. 3661.

Foote's play of "The Minor" was, notwithstanding much clerical opposition, acted in 1760; in the same year "Tristram Shandy" was published.

See "The Retort", No. 3738; "Retort upon Retort", No. 3739; "Sterne", &c., No. 3801.

Below the designs the following verses are engraved.—

To gull Mankind with this or that Pretence . . .
 What different Schemes there are to raise the Pence!
 One Bawls aloud with hypocritic Face . . .
 For Dame Religion & her Pious Race . . .
 Yet notwithstanding all his Solemn din . . .
 To fleece the Poor, he scarcely thinks a Sin . . .
 The next a Learned P——d wise & grave . . .
 To bawdy Wit becomes a Selfish Slave; . . .
 A Third in Comic Mirth's alluring Strain . . .
 Laughs at Religion for the sake of Gain . . .
 Thus Disagreeing—they, upon the Whole, . . .
 Agree in this one Point—to get the Cole." . . .

"Cole," an old term for money. Sterne was Prebendary of York about 1742.

1. $3\frac{3}{8} \times 6$ in.

2. $4\frac{1}{4} \times 6$ in.

3. $3\frac{1}{2} \times 6$ in.

3731.

The Dog killers of London & Westminster or licenced Cruelty 1760.

Pub^d according to act 1760 at the Acorn Long Acre

[August, 1760]

THIS engraving, which is little more than an outline, shows the Mansion House, London, called the "Dog Kennel", with dogs hanging on the rails before it. In front, on a pedestal, inscribed, "HEROD the Cruel King of the Dog-killers, A.D. 1760", is a statue of the Lord Mayor, Sir Thomas Chitty, holding, "a Dog Mace" and, "a Dog sword". Opposite, is a statue of Sir John Fielding, standing blindfold, on a pedestal, inscribed:—"Justice Feel—um, Man—kinds Friend Womans Defender Youths Guardian, the W—es Bug a Boh, &c., &c." He says:—"Go my Brave Fellows and practise y^r Crueltys upon Dogs & I'll Reward y^r Barbarity". Persons are destroying dogs. One exclaims:—"I'll Kill the Dogs for I was bit by one from Italy when I was on y^e Bridge Committe." This is a sarcasm against Mr. R. Mylne, who was about this time appointed architect of Blackfriars Bridge, in preference to many jealous rivals. He had just before returned from Italy; see "Just Arriv'd from Italy", No. 3733.

Two men chase a running dog and shout :—" *Mad Dog*", "*Mad Dog*". A man, killing a dog with a bludgeon, cries :—" *Damme this is a pleasant way of getting an honest Livelihood*". A little boy has harnessed his dog in a toy chariot, and the animal is gaily running with it; a dog-killer has raised his bludgeon to slay the creature, the child drops on his knees, and, with joined hands, supplicates :—" *Oh! my poor Pugg oh! my little Dog.*" The killer replies :—" *I'd kill you ye little son of a Bitch as soon as your Dog for a farthing*". A butcher, flourishing a stick, cries :—" *Kill or anything for an honest Employ*". A bald-headed man cries, while he waves a club in one hand and holds a dead dog by its tail with the other :—" *I can't get much by Thief taking so I'll Kill Dogs.*" A porter, bearing a basket full of dead dogs on his head, says :—" *If my Lord Surly dont pay me for my Load I'll sell 'em at Smithfield for Bartelmy Sausages*". A flag flying over the pediment of the Mansion House bears the words, "*Cruelty for 2 Months*"; the basement of the portico is inscribed, "*CLUB OFFICE*", i.e., a place for the distribution of bludgeons to be used in dog-killing. Three men are quitting the building; one shouts :—" *Kill a Dog Ah a Child or a Woman for half a Crown*"; another says :—" *I'd as soon kill a non Freeman as a Dog*"; the other man declares :—" *My Eyes I love murder*".

Below the design the following is engraved :—

"Cruelty (among Foreigners) is reckond one of the Darling Characters of the English Nation, but it never was so well made out as at the present time, When our Apprentices school Boys & even Infants of the Citys of London & Westminster hourly practise shocking & Inhuman barbaritys on those sagacious & faithful Creatures calld Dogs, the Author forbears to relate What he has seen or heard of this novelle kind of Diversion, least this Memorandum should be Conveyd by the French to Canada, to acquaint those Savages that we are training our Youth to more Cruel & unheard of Barbaritys than was ever know by them or their Ancestors."

In the summer of 1760 terror of hydrophobia prevailed through the country, and orders were issued by many corporations for the destruction of all dogs found "strolling without masters". At a Common Council, held August 26, 1760, at the Guildhall of London, an order was issued that the constables, beadles of the several wards, watchmen, and other ward officers, should kill *all* dogs found in the streets, or highways of London, and a reward of 2s. was promised for each dog so killed and buried in the skin, being first several times slashed in the body. See "The Gentleman's Magazine", 1760, p. 392; and H. Walpole's "Letters to Mann", Nov. 1, 1760; to the Earl of Strafford, Sept. 4, 1760.

12 $\frac{1}{4}$ × 5 in.

3732.

Long live his Most Excellent Brittanic Majesty KING GEORGE the THIRD, or Down with the Devil, Pope, French King and Pretender.

October 25, 1760.

[October 25, 1760]

AN engraving. Amid clouds the king is seated on his throne, attended by the Houses of Lords and Commons. The Princess of Wales, her second son, and Lord Bute (?) stand on the king's right. Above, are the irradiated figure of the Deity holding the Balance of Justice, and cherubs trumpeting, "*God Save the King*"; armed angels are encamped around. On the ground below lie prostrate, with knives in their mouths, the Devil, Pope, French king, and Pretender.

Below the design these verses are engraved :—

"Another George has fled this weeping Ball,
Being summon'd hence by Heaven's mighty Call.

To change his Earthly State and Crown of Gold,
 For Place and Treasures of the finest Mould.
 Now then may George the Son of George's Son,
 Young George the 3^d ascend the British Throne;
 And reign secure, in full extended Glor,
 Till Devil, Pope, and Lewis reign no more."

3733.

Just Arriv'd from Italy The Puffing PHÆNOMENON with his Fiery
 Tail turn'd Bridge builder; Shewing the Artful Section, of
 his Stones.

[October 31, 1760]

AN etching. Over one of the abutments of the first Blackfriars Bridge squats Mr. Robert Mylne, the architect of that structure, here styled "*The Phænomenon*"; he is discharging his "*observations on Bridge Building*", and a medal received at "*Rome*" against a number of rival architects grouped below. This is styled "*The Fiery Tail*". Mr. Mylne says:—"let them, as I have done wrench it for a Moment out, and, like Brutus, endeavour to do a Service to our Country, and Fellow Citizens". The defeated architects make many comments; one says:—"Damn me is this your Genuine this your rigid Utility this the effects of his regular Education"? Another adds:—"yes this is Simple and Genuine this is treating it in a Poetical Sense". Another says:—"he gives us a Specimen of Scotch Presbyterian Eloquence and of Canny Edinburgh". One inquires:—"Did he learn these Tricks at Rome"? One declares:—"we shant have time to clean our selves before the desision, this is quantity with a Vengeance". Another states:—"I am not much bedaubed". Another remarks:—"this is Strange mechanism".

A man whispers to his wife (?):—"do you see Marme the Artfull Section of his Stones"? the reply is:—"aye, he makes an Unco Stink about the fat Lugged Loons but I dont conceive his three Centres". This refers to principles of bridge construction proposed by Mr. Mylne. An express, galloping along the "*Road to Edinburgh*", is trumpeting forth:—"Medals Diplomas Diplomas from Rome". On the bridge are four Scotchmen; one of these has a large pack on his back, he is a ragged, hungry-looking fellow, who carries a pedlar's staff and remarks:—"Pon my faith he's a pretty Fellow, he'll prove o'er far North for 'em'. The second man says:—"Weel don my bony Lad ye have a good rift ith th' wemb". The third declares:—"I told ye my Good Friend our puffing in the Advertisements afore hand wad gain Credit with the Southernns ye ken there is nothing like a good forecast". The fourth whispers to the second:—"I have secured him the Committee".

This plate was afterwards altered; the architect was called "*The Comet*". The title was partly changed to, "*The Northern Comet with his*", &c., and the blank space on the plate under the title was filled with a representation of the Thames, in which appears, "*The mud box at its moorings*". On the top is one crying out:—"Take care below". At one end a smart gentleman has fallen down, and is calling out:—"My good friend of Monkwell Street, quick, lend me your hand to help me ont of this sh— affair for I have fallen into my own filth". At the other end a person with his feet through the holes of a privy calls out:—"The Deel take your mud box ye silly loon, I am plunged as deep in your filth as you are and want to get out myself". See "*The (Boot) Interest*", No. 3741.

The contest for the appointment of architect, or engineer, to the bridge in question was conducted with great animation. It was averred that the influence of Lord Bute was employed in favour of Robert Mylne.

12 × 7 $\frac{3}{8}$ in.

3734.

Arriv'd from Italy

[October 31, 1760]

THIS engraving, which has been coloured by hand, is similar to "Just arriv'd from Italy," No. 3733, reversed, and not so well executed. Beneath, is a view of the river. There are parts of this print which, not being decorous, a former possessor has cut out.

Below the design, copied from "Just arriv'd", is an addition, displaying the river with a floating structure, the so-called "mud-box at its moorings", and at the other side a man seated, with his legs through the holes of a privy, as described with "Just arriv'd"; he calls out:—"The (Deil) tak your Mud Box you silly loon I am plungd as deep in your filth as you are and want to get out Myself". On the opposite side of this addition the remains of the figure of a sitting man appear.

$11\frac{5}{8} \times 8\frac{3}{8}$ in.

3735.

The Quere? which will give the best heat to a British Constitution
Pitt: Newcastle or Scotch coal. (No. 1.)

S Butler Inv^t et sculp

[December, 1760]

An etching displaying three altars, "1", inscribed "*Pro Patria non Sibi*", and attended by Britannia, who says:—"Tis to this Fire I owe my Health & Strength and if it should be destroyd I'm lost for Ever"; it is guarded by Mr. Pitt, who declares:—"None shall approach my Alter but those who have servd their King & Countrey, Merit shall always be Rewarded, & baseness shall meet with a frown". Between the feet of Pitt is the motto, "*Semper Eadem*".

"2", An altar decorated with the Lion of Scotland, at which two Scotchmen are kneeling and praying for preferment; one says:—"Oh! I desire a Trifle only to be an Admiral or so", The other cries:—"O Lord restore to me what I Lost". Lord Bute approaches, inviting two gentlemen to follow him, saying:—"Come Ladds the Fires alight & burns bonnily come tak yere Places and be Weel Warm'd", One of the gentlemen, pointing to a medal which lies on the ground near his feet, observes:—"Ive my Italian Credential to recommend me to have a Warm or two", The other observes:—"Ive no chance of ever being cherishd by the Pit Coal, as I have no honour or C—— so I'll try the new Alter & see if I can recieve benefit by its heat, the old ones fire grows useless". He is turning his back on "3", an altar, which is cracked, and appears to have been erected:—"Pro Sibi non Patriæ"; it is burning with an "*Ignis Fatuus*", which is described as, "*smothered in the year 1757, & is too much decay'd to break out with Vigour*".

Beneath, is engraved:—"No. 1, this Altar is built of Frestone & is Furnish'd with PIT coal dug out of the bowels of Liberty by a West Country Miner, & is reckon'd the best vein of fuel that ever was in Great Britain. it makes a glowing heat, with a steady clear Flame, not easily to Extinguished, emitting a genial heat to all around it 2 a kind of new rais'd alter furnish'd with Scotch Coal it burns very fierce with a great noise, & a deal of Smoak, & emits its heat only on one Side. 3 An Old Alter, when loaded with Newcastle coal it allways made a dull heavy fire, & never was Universally esteem'd, except by French Cooks & so not fit to be used".

When George III. ascended the throne, the influence of the Princess of Wales enabled Lord Bute to grasp at the helm of State, and his chief aids were those alluded to in the print, the Jacobite Tories, and the adherents of the Duke of Newcastle, whose jealousy of Pitt induced him to support Lord Bute till he was rejected by that nobleman and deserted by his former friends, who were friends not to his person, or his policy, but his patronage. Horace Walpole has handed to us a *bon*

mot of a lady observer, "Mrs. Hardinge, a physician's wife," which may have given occasion to this print. She "said at the beginning of December, 1760, that the great question was whether the King would burn in his chamber Scotch coal, Newcastle coal, or Pitt coal." See "England under the House of Hanover," by T. Wright. The man with the medal was doubtless Robert Mylne, see "Just Arriv'd," &c., No. 3733.

For Lord Bute, see "The Treaty", No. 3608; "The Loyal Beasts", No. 3740; "The (Boot) Interest", No. 3741; "(Boot) (Awl)", &c., No. 3742; and very numerous entries in the fourth volume of this Catalogue.

$12\frac{7}{8} \times 7\frac{3}{4}$ in.

3736. *The Quere? which will give the best heat to a British Constitution Pitt, Newcastle or Scotch—Coal* (No. 2.)

105

[December, 1760]

THIS engraving is a copy, reversed and reduced, from the design described with the same title and date, No. 3735.

The satire is No. 105 in "*A POLITICAL and SATIRICAL HISTORY of the Years 1756, 1757, 1758, 1759, 1760, 1761, and 1762. In a series of ONE HUNDRED and TWELVE Humorous and Entertaining PRINTS*", &c., "*THE FOURTH EDITION*", LONDON. Printed for E. MORRIS, near St. Paul's." See "The 2 H, H's", No. 3342, and "1760", No. 3745.

$6\frac{1}{2} \times 2\frac{3}{4}$ in.

Brit. Mus. Library. 7857. a.

3737.

(BRITANNIA) *Answer to the Quere*

Pub^d accord^d to Act 1760

[December, 1760]

THIS engraved letter, replying to "The Quere?", No. 3735, comprises a series of rebuses, here represented between brackets, by the names of the objects delineated.

"(Deer) *S(eye)rs*."

(Eye) have *An(eyes)'d (awl) the d(eye)fferent Coals t(hat) have (eve)r (bee)n propos'd for m(eye) Advantage, (butt) by Xper(eye)ance find n 1 t(hat) suits my Cou(sty)tut(eye)on so (well) (ass) (Pit) Coal, t(hare)4 am resolv'd (toe) adm(eye)t no other (butt) P(eye)tt Coals (toe) (bee) burnt on my (altars). wh(eye)ch are ra(eye)s'd by the Blood & (Fortune)s of my (deer) sons of (Liberty), tis owing (toe) th(eye)s (flame) t(hat) (eye) have humbled the French, & t(hat) (awl) U(rope) stands a(maze) at my splendor, t(eye)s ow(eye)ng (toe) th(eye)s (flame) t(hat) (eye) have ra(eye)s'd so many (laurel)s (toe) lay at my (deer) (king)s (feet) whom (Eye) (deer)ly (love) t(eye)s a (grate) pleasure (toe) me (toe) think t(hat) he beg(eye)ins a (glory)(rye)ous (rain) wh(eye)lst (Eye) am Steemed by (awl) the (world) ow(eye)ing (toe) my (hoc)(nest) (pile)ot W(eye)ll of the West, (ass) my K(eye)ng (eye)s a Br(eye)ton born, let no northern Hero or Frenchif(eye)d sham Patr(eye)ot (Eve)r dare (toe) seporate our mutu(awl) (love) (ass) Eye am Xtreamly happy at present so let me rema(eye)n t(eye)ll (Time) sh(awl) (bee) no More. N B (eye) Ins(eye)st on the Follow(eye)ng N(egg) at (eye)ves.*

no (Pitt) no (money)

no Ger(man) Con(neck)t(eye)ons.

no rel(eye)g(eye)ous Hum(bug)

no Ger(man) (petticoat) Govern(man)t.

no more Mercinary Fo(rain) Gener(awl)s.

nor no War t(hen) is Necessary."

"Will of the West", was W. Pitt; the "northern hero", was the King of Prussia; "Ger(man) (petticoat) Govern(man)t", refers to the position of the king's mother; see H. Walpole's "Letter to G. Montagu," Nov. 13, 1760. "Mercinary Fo(rain) Gener(awl)s", refers to Prince Ferdinand of Brunswick.

$7 \times 11\frac{3}{4}$ in.

3738.

THE RETORT *An Hieroglyphic Epistle from the Rev^d. Dr.*
(Whitefield) to Sam^l. (Foot) Esq^r.

J Hill Inv^t Seul.

[December, 1760]

THIS engraved letter comprises rebuses; the engraved objects are represented here below, and in the above title, by their names placed within brackets:—

"Thou Impious Buffoon

(Eye) have (knot) the Disgr(ace) (toe) (bee) personall(eye) acquaint(head) w(eye)th (yew), (Eye) do (knot) Desire it, for U are (knot) of the flock nor of the (Church): (yew) are a Crack'd (pot), & (knot) a Chosen (vessel); thy (heart) is made of (stone) & thy (face) is as a Br(ass) (candlestick): the (devil) has (maid) U his (buffoon) to draw (asses) & Mon(key)s (toe) his ever(last)ing (fir^e), (toe) which (plaice) he will surel(eye) b(ring) (yew) at (last). The ("The HOLY BIBLE") U(hat)e, (bee)cause like a (mirror) it shews (yew) your Cr(eye)mes, for which (knot) only the (gallows) (butt) HELL is (yew)r due: the 1st for ta(king) a port(man)TU from (bee)hind a (chariot), the 2^d for Bl(ass)pheming ("The HOLY BIBLE") with a (tail) of a Leg of Mul(tun) & Turnips. Thou In(fiddle) dost thou (knot) bee(lieve t(hat) El(eye)(car) was fed by (ravens) ? 'tis (plane) therefore (yew) are a (can)didate for (vice) (awl) your (axe)ions in(form) us t(hat) (yew) are (knot) a (man) (butt) a Mon(key). U grinn (toe) the (mob) & they follow as (hounds) do the (hare); Your wick(head) (lamp)oons and (satyrs) are despis'd by (awl) good (men): I tell U thou art (awl)so a Bloch(head) & deserves (toe) (bee) (well) can'd for (yew)r s(our)illity, as U was once b(eye) an (Eye)rish Apothecary, and if (Eye) sh^d meet U with an Oak (stick) in my (hand), de(pen)d on it (butt) (yew) sh(awl) dearly pay for Joking at my Xpence. — (Post)Script. Your (bee)haviour (toe) the once (man)ager of Good(man)s-fields Play(house) is (well) known (toe) me, & (awl) the (world) shall h(ear) of it. If you have (knot) ho(nest)ty & (grate)itude (toe) those of (yew)r own profession, it (can) (knot) be Xpect(head) (butt) w(hat) you'l (bee) a Rt(ass)call (toe) every(body) else. (Eye) must (awl)so tell thee (plane)ly you are a (malefactor) in your own (sphere), & stole the Character of the (lady) in the M(eye)nor,¹ from a (rope)maker who may (grate)fully return the (compliment) by making a (halter) for your (neck). U will then Act a Part best adapt(head) (toe) your known Character, and make a better figure (eye)n the Cart than ever (yew) did on the Stage, the Cut(ass)trophe will (bee) truly Natur(awl) and Tragically Comical, tho at the same (Time) highly consistant with the Laws of the Drama, as (well) as Nation(awl) Justice; Jack Catch will (bee) greatly essential in b(ring)ing about y^e Grand Incident, and your (last) Exit will (bee) attend(head) with the Applause of a Greater Audience than ever (yew) had B 4, for as there will (bee) a deal of Bustle and Business in this Play, it will (bee) no doubt very accep(table) (toe) the Taste of every Englishman; then sh(awl) your Dying Speech be (bell)ow'd ab^t Town with more Noise than ever the M(eye)nor was, & the Effigy of S——(Foot) shall appear at the top thereof, as principal Actor in y^e Representation of a Scene at Tyburn.—Y^r G. W——"

See "Retort upon Retort", No. 3739.

For Whitefield, and Foote, see "The Scheming Triumvirate", No. 3730.

$7\frac{3}{4} \times 11\frac{1}{2}$ in.

¹ "The Minor", Foote's play so-called; see "The Scheming Triumvirate", No. 3730.

3739.

RETORT upon RETORT: a Satyrical, Hieroglyphical, Anatomical, Critical & Comical Epistle,

¹ *From Sam^l to the Rev D^r*

Publish'd according to Act of Parliament price 6^d and Sold by M. Jackson at the corner of Chancery Lane Fleet Street. [December, 1760]

This engraved letter, a reply to "The Retort", No. 3738, comprises a number of rebuses. Engravings of objects, the names of which accord with the sound of the words omitted, occur, and are indicated below in brackets :—

"*Hypocritical Sir.*

(Yew) had (bee)st hold (yew)r (tongue) about me, least (Eye) shou'd o(pen) my (lips) wider than (Eye) have h(eye)ther (toe) done : Why shou'd (yew) grudge Me a Livel(eye)(hood) from the PUBL(eye)C w(hen) (yew) Live upon it as (well) as Mysel?(elf) (yew) are like a (dog) preying on the (bow)els of the P.PLE, (yew) neither spare their (bones) or m(arrow), or like a leech applied (toe) their (ears) (yew) (box) the (bee)(rain)s out of their (heads) & the (money) out of their (purse)s; There is an Old Argu(men)t (witch) (Eye) sh(awl) make use of (eft) (toe) end the (mat)ter (bee)tween (yew) & (Eye), the proverb is (still) recent (witch) says 2 of a Trade (can) never agree, for my (deer) Doctor (Eye) ever did and (awl)ways sh(awl) hold (yew) in the light of a Rel(eye)g(eye)ous Player. (Yew) tell me (Eye) grin (toe) the (crowd)—(Yew) Snivel & (bell)ow (toe) them—where's the d(eye)fference? they serve us both in the same purpose, (toe) Entertain and fill the (pocket)—Have (yew) (knot) the best of every th(eye)ng this (Earth) (can) afford? Have (yew) (knot) a (post) (chariot) and a (bell) (horses) to fac(eye)l(eye)tate (yew)r (pie)ous Labours? Why t(hen) (shoe)d (yew) think much of mine (witch) is only Occasional. Is (knot) (yew)r (house) tho (plane)er better (fur)nish'd than mine? (Yew)r ap(pear) (awl) as a (preacher) equ(awl) in Good(nest) with the 1st Noble(men) in the Land? (awl) which Benefits (yew) pull out of the Dupes who Wor(ship) (yew), and the d(eye)fference (bee)tween (yew) and (Eye) is no more than this, (yew) prey on the Poor (Eye) on the Rich. Therefore (yew) are angry t(hat) my Congrega-t(eye)ons are prefera(bill) (toe) (yew)rs, And my Pro(eft)ess(eye)on as a (player) more Repu(table) than t(hat) of an Itenir(ant) (preacher); Upon the whole as (knee)ither of us (can) boast our Ho(nest)ty (Eye) sh(awl) Conclude this Epistle w(eye)th the Words of (Peach)um "Brother Brother we are both in the Wrong." S. F——

*Slaughters Coffee House
December 2. 1760.*

(Post) (scrip)t. (Yew)r Ho(nest)ty is (knot) (awl)(toe)gether so Cl(ear) (toe) the (World), nor your Pur(eye)ty without a (spot), t(hat) (yew) have (maid) a (cuckold) of many a Hus(band) (bee)fore (yew) cou'd b(ri)ng the Wives (toe) Methodism is (well) known; T(hat) (yew) have taken (money) for (yew)r (pie)ous Forn(eye)cat(eye)ons from Ignor(ant) (woman) which has been (hart)l(eye) earn'd b(eye) their Sp(houses). The Publ(eye)(can)s Wife (yew) hum'd out of C pounds, & the (butt)chers Wife (yew) gull'd out of the (money) destin'd for the Use of the Landlord, and the treat(men)t (yew) receiv'd from him, who so (well) B(ass)t(eye)naded (yew) w(eye)th a (shoulder) of Mutton (witch)

¹ The blank spaces in this title are respectively occupied in the original by engravings of a foot (Foote), and of a bust portrait of the Rev. Dr. Whitefield. The outline of a head of the Devil, wearing clerical chin bands, and with a hand appearing to grasp the portrait of Whitefield, is on our right of the latter.

gave r(eye)se (toe) the Story of t(hat) and Prov(eye)dence, who so (well) took Care of (yew)—and several other Instances Con(eur) (toe) prove (yew) a (grate)er R(ass)c(awl) than (Eye) am or any One L(eye)v(eye)ng.”

For Whitefield, and Foote, see “The Scheming Triumvirate”, No. 3739.

There is a photograph from another impression of this plate, with the title “RETORT upon RETORT: a Satyrical, Hieroglyphical, Anatomical, Critical & —omical Epistle. from HARUM-SCARUM, to D^r. BLARUM.” The heads of Whitefield, and the Devil, the foot, and the rebuses in the title are absent in this version.

$7\frac{1}{2} \times 11$ in.

3740.

THE LOYAL BEASTS or Visionary ADDRESSERS. a Dream.

[1760]

THIS print has six columns of verse engraved below the design. The latter shows a landscape on a rocky platform, on which, on our right, a young lion (George III.) sits on his haunches, wearing a royal crown and holding his right hand to be kissed by an ape; the latter cringes, and, with his hat in one hand, licks the lion's paws. On the right of the lion is a huge bull bison (Lord Bute), who glowers angrily at the ape. A unicorn, fox, tigress, leopard, and an ape are grouped with the above.

In the foreground, just below the level of the platform, a young man looks on the scene; a magpie, perched on a bough, talks to the man, see below.

Following the ape are many “Addressers”, i.e., persons who presented addresses of loyalty, &c., to the young king on his ascending the throne. Foremost of these is a large bear, with antlers, and clad in a long robe and a state wig. This is the Lord Mayor of London (Sir Thomas Chitty), he holds a scroll on which is, “*From the City of Pride and Luxury*.” It may be that Sir John Barnard is thus represented; he frequently occurs in the guise of a bear. See “The Temple and Pitt”, No. 3652, for references to this Lord Mayor of London. By the side of the bear is a crocodile, with a scroll in its mouth, inscribed, (From) “*The Society of Hypocrites*”. An ass holds a third scroll, marked, “*From the Brethren*”. Two sheep, one wearing the costume of a judge, a sheep's skin serving for a wig, the other having the robe and wig of a serjeant-at-law, stand next to and beyond the ass. Two cats, or a cat and a fox, probably intended for dignitaries of the Roman Catholic Church, and wearing hats like those used by cardinals, stand in the second rank of the “addressers”, one of these holds a paper, on which is, “*To our good Friend the Lion*”. A hog is walking to the front with a paper in his jaws, marked, “*From the Borough of —*”. An owl as a bishop, two goats, and a dog as a soldier, complete the crowd. In the distance are more persons, with the heads of various animals.

The verses below the design are:—

“When night had sabled o'er the Skies,
And Slumber clos'd my weary Eyes,
Methought o' sudden thro' th' Air
I was convey'd the L—d knows where;
A goodly Isle it seem'd to be,
Tho' nothing human cou'd I see,
But Beasts enough of ev'ry sort,
Press'd towards a youthfull Lions C——t,
Whose Predecessor being dead,
Th' young One mounted in his stead,

A Magpye who knew well the matter,
 Perch'd by my side & 'gan to chatter,
 "This Sir, quoth Mag, is now the Day,
 When all the Beasts their Homage pay
 Of Dolance and Congratulation.
 Throughout this wide extended Nation;
 Yon hugeous Beast that's near the Lion
 Is a most dreadfull scottish Bison,
 Who devilish angry looks & grim,
 At those who pay no court to him;
 Now Sir, Observe each grave Addressor
 Mark but their Gestures & their dress S
 Behold them clad in human Guise,
 The better to appear more wise,
 In spite of which most plain appear,
 Their branched Horns & Length of Ears;
 The Monkey view with eager Jaw,
 Salutes the mighty Lyon's Paw;
 While Bruin in his Livry gown,
 A City's loyalty makes known;
 The Crocodile his loyal Lie,
 Presents from known Hypocrisy;
 The Ass his Brethrens faith presents,
 Tho' what avail the dull Contents?
 The Hog his way is making through,
 With his Address from neighb'ring Burrough
 And various Beasts bring up the Rear,
 To please, or tease the royal Ear.

But while these formal Fools make known,
 A Zeal their knavish Hearts disown,
 Some sprucer Creatures from the Court
 Are with their Females making Sport,
 And their in lawfull Spouses stead,
 Add Horns to ev'ry horned Head.

This said the Magpie left the Spray,
 Spread forth his Wings and flew away.
 And as I ponderd on the Theme,
 I 'woke and found 'twas (a d)ream".

The face of the lion has a satirical likeness to the countenance of George III., the king's underhung jaw, his sloping forehead, prominent nose, and eyes of shallow, self-asserting, dull, and self-centred expression. The countenance of the bull has a laughable resemblance to that of Lord Bute; the lioness crouches in the rear of the bull, the Princess of Wales was doubtless referred to in this manner; as to the immoral connection of these persons, see numerous entries in this Catalogue. See "The Powerfull Recommendation", &c.; "Smoak the (Boot)", 1761; the following are dated 1762:—"The Scotch Ovation"; "The Caledonians Arrival"; "Without Within"; "The other Side of the Zebra"; "The Masquerade"; "The Posts"; "The Congress"; "A Poor Man Loaded with Mischief"; "The Tempest"; "The St-te Quack"; "The Triumvirate"; "The Three Roads"; "A View of the Old England"; "The political Brokers"; "The Zebra loaded"; "The Tame Lion"; "The Jack Boot Kick'd Down"; "Past, Present, to Come"; "The Boot & the Block-Head"; "A Prophecy"; "The Scotch Tent"; "The loaded Boot"; "The Laird of the Boot"; "The Trophys Exchang'd"; "The other Thing"; "Zebra Rescued"; "The Queen's Ass"; "The K—s A—"; "Gisbal Lord of Hebron"; "The Staff of Gisbal"; "The Wanton Widow"; "Gisbal and Bathsheba"; "The Flying Machine";

"Gisbal's Preferment"; "The Highland Seer"; "The Scotch Butt"; "A Catalogue of the Kitchen Furniture"; "A Wonderful Sight"; "Sawney discovered"; "The Curtain"; "The Mountebank"; "The Scotch Hurdy Gurdy"; "We are all a coming"; "Scotch Arrogance". The following are dated 1763:—"Gisbal triumphant"; "Scotch Paradise"; "Englands Scotch Friend"; "Jockey Elliot"; "The S—— Puppitt Shew"; "Excise a la Mode"; "The Proclamation of Proclamations"; "Sawney below Stairs"; "Patriotism triumphant"; "An Hieroglyphic Epistle"; "The Seizure"; "An Exact representation," and others, all of which allude to the immoral connection believed to exist between Lord Bute and the Princess of Wales, widow of Prince Frederick, and mother of George III.

$$13\frac{3}{4} \times 7\frac{3}{4} \text{ in.}$$

3741.

The (BOOT¹) Interest IN THE (CITY) OR THE (BRIDGE) in the (HOLE)

Sold in May's (Buildings) Covent (Garden)

[1760]


THIS engraved satire comprises a design and two columns of verse. The former exhibits a company of architects at a table, four sitting, two standing. One of the former, holding up a plan on which is represented, "1st Stone", cries to one of the latter, "*City Latin fine Latin Oh Oh*". This refers to alleged blunders in the inscription proposed to be placed with the foundation stone of the first bridge at Blackfriars, errors which caused much amusement at this time. The speaker's neighbour says:—"Take care I'll Survey ye for y^e good of y^e City". One of the standing architects holds under his arm, "*The best plan*", and says:—"I can Survey Elliptically as well as Draw". The term "elliptical" here and below refers to the use of elliptical arches in the bridge, proposed by Mylne, and about which much was said at the time. One of the sitting architects, doubtless Mylne himself, looks delighted, and cries:—"5000 I have y^e Job by G—d". The number probably indicates votes in his favour. Next to this speaker is one who, holding up an architectural elevation of an elliptical arch for a bridge, cries:—"no Sence in Word or Drawing". On the drawing is written:—"An Omision according to y^e Word Ellipsis". The last architect, who is sitting, thrusts one hand in his breeches pocket with an indignant air, and says:—"D—m They'l want me at Last 5000". Mylne's chief opponents were Smeaton, the engineer, and John Gwynn, the architect. Dr. Johnson took part in the discussion.

The verses engraved below comprise rebuses as follows, the names of the objects represented being placed between brackets:—

"Ye lards & ye Gents t(?) far Nor(ward) do d(well)
 Attend (toe) my c(awl) & Ill serve ye (awl) (well)
 With lank (belly)s & broad(sword)s, both keen (ass) well
 "N(ear) m(eye)nd Y(ear) Clothes nor yet for y(ear) itch
 Leave y(ear) bannack y(ear) (?) & w(eye)th a (bear) (breech)
 Away (toe) gay (London) Y'ell (awl) (bee)-(maid)—rich
 "Be sure (ass) y(ear) Gents b(ring) Y(ear) ped(eye)grees long
 From M^cMurdo to (Boot) n(ear) m(eye)nd (?) (ear) wrong
 W(hen) w(eye)th Lord & (goose) y(ear) all m(eye)ngle among
 "If sm(awl) (Fortune)s ye have w(eye)th some nat(awl) parts
 Tw(eye)ll seve y^e Fair sex & ye'l gain (awl) their (heart)s
 For Wh(oar)ning & Cr(eye)nging are (fame)'d scott(eye)sh parts

¹ Bute, i. e., Lord Bute.

" If (toe) *Italy* ere as a (foot)(man) *you'e been*
And y^e Fa(mouse) r(eye)(awl)(toe) with 1 der have seen
Make a report (eye)n y^e C(eye)ty & a(bridge) U'll (bee)gin
T(hat) y Scotch (shoe)d have power some (fool)s says a pity
Such a fool (eye)s y^e Author of th(eye)s (fool)ish ditty
But theres m(oar) Fools t(hen) he (toe) be found in y^e Citty
Now (Eye)'ll throw down my (pen), & Ill w(eye)th (yew) Agree
That W(hat)s noth(eye)ng (toe) any (body) nothing (toe) me
And w(hen) theres a new (bridge) I'll (knot) be s(cot) Free".

" At each stave *S(eye)ng Tantarrara (Boot) (awl), (Boot) (awl), sing tan, &c."*

At this time Lord Bute was considered the author, or instigator of all abuse of patronage in favour of Scotchmen, and the universal promoter of jobs. The design of this print was copied from the "A Club of Artist's", No. 3278. On the table is a "*Lett— from Lord (Boot) He must be the Man*", thus recommending Mr. Robert Mylne as architect to build the bridge at Blackfriars, of course because he was a Scotchman. It was then said:—

"And when there's a new bridge twill not be Scott free."

A toll was levied on Blackfriars Bridge, originally called Pitt Bridge, until 1785. Mylne was said to have been a footman, and he claimed patronage as having studied in Italy. See "Just Arriv'd", &c., No. 3733.

$7\frac{5}{8} \times 4\frac{1}{2}$ in.

3742.

(BOOT) (AWL) *a new (BALL) ad.*

[1760]

To be had at the sign of the blue bonnet, & target, next door to the boot & thistle Inn, near Scotland Yard, & in the city at M^r. Pattermuch's Scotch Merch^t. & Importer of brimstone & scrubbing posts, next the Edinburgh coffee-house near the Italian bridge Black Fryers.

This engraved ballad consists of the same seven triplet stanzas as are attached to "The (Boot) Interest", &c., No. 3741, and illustrates some of its obscurities.

For Lord Bute, see "The Treaty", No. 3608. For the bridge in question, see "Just Arriv'd from Italy", No. 3733.

$7 \times 12\frac{1}{2}$ in.

3743.

SIR FRANCIS DASHWOOD (LORD LE DESPENSER) AT HIS DEVOTIONS.

[Ascribed to Hogarth. Engraved by Platt.]

[1760]

AN engraving showing this gentleman in the habit and form of a Franciscan friar, kneeling at his devotions like a hermit-saint, and at the mouth of a cave. Before him are a recumbent figure of a naked woman, a mask, and a book. On the ground lie a salver, fruit, goblets, &c. In a nimbus over his head appears the face in profile of the Earl of Sandwich.

The club or society called the "Franciscans" was founded by Sir Francis Dashwood, afterwards Lord Le Despenser, and Chancellor of the Exchequer under Lord Bute, from May, 1762, to April, 1763, when he obtained the peerage. "He had founded a Club, towards the end of George the Second's Reign," says

Sir N. W. Wraxall, in "Historical Memoirs of My Own Time", ii., 253 (613. p. 28), "denominated from his own Name, 'the Franciscans', who, to the Number of twelve, met at Medmenham Abbey, near Marlow in Bucks, on the Banks of the Thames. Wilkes was a Member of this unholy Fraternity, of which he makes mention in his Letter to Earl Temple, written from Bagshot in September, 1762." (See "Earl Temple to Mr. Wilkes," Stowe, October 12, 1754, in "The Grenville Papers," 1852, i., 126.) "Rites, of a nature so subversive of all Decency, and calculated, by an Imitation of the Ceremonies and Mysteries of the Roman Catholic Church, to render Religion itself an object of Contumely; were there celebrated, as cannot be reflected on without Astonishment and Reprobation. Sir Francis himself sometimes officiated as High Priest, habited in the dress of a Franciscan Monk, engaged in pouring a Libation from a Communion-cup to the mysterious Object of their Homage."

Sir F. Dashwood, Wilkes, Lord Sandwich, Potter, son of the archbishop, and Paul Whitehead the poet appear to have been the leading members of this association. Medmenham Abbey, formerly a Cistercian convent, stood in a beautiful and retired situation on the banks of the Thames. Its possessors had furnished it with every object that could gratify the sense or influence the imagination, and, over the grand entrance, was the famous inscription in Rabelais' Abbey of Theleme:—"Fay ce que voudras."¹

On Paul Whitehead, see "Frontispiece to 'The court Monkies'", No. 2026; "Mock Masonry", &c., 2494; "A Geometrical View of the Grand Procession", &c., No. 2546; "Adm^l. Byng's last Chance", No. 3569; "The Ig—noble Struggle", No. 3118. For the Earl of Sandwich, see "The Recruiting Serjeant", No. 3581.

This print was engraved by Platt; there is a portrait of the same person, exhibiting a similar motive to the above, in the collection of the Society of Dilettanti, London. See "Chrysal, or, The Adventures of a Guinea," (by C. Johnston), 1777, vol. iii., p. 232, and after, for accounts of Lord Le Despenser, and the establishment at Medmenham; likewise "Anecdotes of Hogarth", by J. B. Nichols; London, 1833, p. 314; "The Town and Country Magazine", 1769, p. 122.

¹ See "The Life of Paul Whitehead", prefixed to "Poems", &c., London, 1777, pp. xxxii-ix. (643. k. 12/1—2.). In "The Candidate", by C. Churchill, is the following reference to this matter, 689-702:—

"Phillips, the good old Phillips, out of breath,
Escap'd from Monmouth, and escap'd from death,
Shall hail his Sandwich with that virtuous zeal,
That glorious ardour for the common weal,
Which warm'd his loyal heart and bless'd his tongue,
When on his lips the cause of rebels hung.
Whilst Womanhood, in habit of a nun,
At Med'nham lies, by backward monks undone,
A Nation's reckning, like an alehouse score,
Whilst Paul the aged, chalks behind a door,
Compell'd to hire a foe to cast it up,
D(ashwoo)d shall pour, from a communion cup;
Libations to the goddess without eyes,
And hob and nob in cyder and excise".

"Paul, the aged", was Paul Whitehead, a style he adopted for himself. Sir F. Dashwood was said to have been appointed Chancellor of the Exchequer on account of the ability he was alleged to have shown in casting up tavern reckonings; hence the reference to "cyder and excise." A note to Churchill's "Epistle to Hogarth" states that to Sir F. Dashwood "a sum of five figures was an impenetrable secret".

The portrait belonging to the Society of Dilettanti, which is mentioned above, represents Lord Le Despenser in the habit of a Franciscan. It was painted in 1742, and is one of the most curious paintings belonging to the Society. It was No. 921 of the National Portrait Exhibition, 1868. Dashwood is represented life-size to the elbow, the face being almost in profile to our right; he is gazing straight before him at the Venus de' Medici, a small statue, with Cupid on a dolphin at her side; the bust of the statue is not included in the picture; a ray of light passes to Dashwood's eyes from the object of his adoration; his head is shaven, and he wears a brown habit, with the cowl thrown back. Round his head, by way of ornament, are the words "*San Francesco di Wycombo*"; he clasps a golden chalice with both hands, having on the bowl of that vessel the words "*Matri Sanctiss.*"—Note communicated by Mr. George Scharf, Keeper of the National Portrait Gallery, December 29, 1873.

See "Letters", "of John Wilkes, Esq.", 1805, (10921. a. a. a.), vol. i., p. 48. $8\frac{1}{8} \times 11\frac{7}{8}$ in.

3744.

The Dublin Orator at Oxford. *but now in London—*

Sold in May's Buildings p. 1. Shil 2s Co.

[1760]

AN engraving. Mr. Sheridan, standing in the pulpit in the Public Theatre at Oxford, delivering a lecture on oratory, exhorts his audience:—"mater nam acquirit Lingua" of the University. In front, preceded by his mace-bearer, and followed by his beadles, is the Vice-Chancellor, exclaiming:—"Oxonians, Mr. Orator's Father was a Great Sufferer in the Good Old Cause". Before the pulpit are doctors, heads of houses, &c., carrying horn-books and making various observations. An old official declares:—"Consequently This his Son is an enemy to y^e New Intrest". His neighbour cries:—"we must promote him all we can". Another says:—"never too old to learn". His neighbour inquires:—"Mr. Principal of St. M—y Hall, you are a Dabb at these Matters how do you like him"? The reply is:—"not so well as I admired his Father's Principles". Behind, a number of persons are cheering:—"Sh—r—d—n!", "Great is thy power, O Sh—r—d—n!", "a Sh—r—d—n!", "Shr—d—n!" Most of these hold in their hands horn-books, or wear them suspended round their necks.

The Orator was the father of R. B. Sheridan, author of an English dictionary, and of various works relating to education. He was of opinion "that oratory, or rather elocution, constituted the first of human accomplishments." He wrote lectures on elocution, and delivered a course of lectures at Oxford, in London, and probably elsewhere.

The father of the Orator was Dr. Sheridan, a friend of Dean Swift, who procured for him a small living in the south of Ireland. He was on principle a Jacobite, and, being at Cork on the 1st of August, the anniversary of King George's birthday, preached a sermon on the text, "sufficient unto the day is the evil thereof". On this being known, he was struck out of the list of chaplains to the Lord Lieutenant, and forbidden the Castle.

When the lectures were delivered at Oxford, Dr. William King was Principal of St. Mary Hall. Thomas Hearne called him "an honest man, and very zealous for King James"; he greatly admired the principles of the Orator's father; for Dr. King, see "Frontispiece", &c., No. 1849.

Thomas Randolph, D.D., President of Corpus Christi College, was Vice-Chancellor of Oxford from October 6, 1756, to October 5, 1759. He was succeeded by Joseph Browne, D.D., Provost of Queen's College, Oxford, Canon

Residentary, and Chancellor of the diocese of Hereford; the latter was Vice-Chancellor till October 8, 1765.

A person with a fur cap and pointed top, with a long wand in his hand, is the Astronomer, or Professor of Astronomy; as he appears, in the same costume, with the addition of a belt across his shoulders, marked with the signs of the zodiac, in a print called "Nos numerus sumus", No. 2879. Dr. Bradley was Professor of Astronomy from December, 1741, to July, 1762.

$$1\frac{1}{4} \times 6\frac{3}{4} \text{ in.}$$

3745.

1760

101

[1760]

AN engraved design representing the sea-shore with the "Island of Corsica" in the distance, "Bustia" and "Calvi" on our right and left respectively; the former town is undergoing a bombardment. A number of European potentates and others are grouped in the foreground. In the front is the Doge of Genoa (?) pointing to Corsica and crying:—"I see & bewail the Error to late of my Country's Severity to those Brave Islanders". The King of Prussia, with a rod in one hand, a collar of a bear (?) in the other, commands the Russian Bear, which is slinking away:—"Fly from our Prussian Pomerania or Else you Meddling Cur I'll Chain ye". "Pomerania" is represented by a dog, which appeals for aid to the King of Prussia. The Empress-Queen falls headlong to the earth, her naked legs appearing in the air; she has been singing the "Black Joke", the music of which falls with her, and she now cries:—"The Duce take his Joke I have Crackt my Crown by it". The Empress of Russia, standing by, and witnessing the catastrophe of Maria Theresa, desires the latter:—"Oh, Sister, keep it up for the Joke's Sake". A King says to his neighbour:—"Brave Scheiter, lay her Low Countries under Contribution"; the neighbour replies, pointing to the form of the Empress-Queen:—"My Liege they are Defenceles you see but not worth Plundering". Before this group the English Lion is treating the French Cock with contumely. Behind, a group of the Pope, the King of Spain, and the King of France form an "Alliance". The Pope says to the Spaniard:—"My Son assist your most Christian Brother against the Hereticks it will be more Meritorious than a Crusade": the Frenchman desires:—"Dear Brother Assist me now or I am lost for ever". The King of Spain replies to this entreaty:—"I own I love them not but Dredd their Power". The Devil whispers from behind the group:—"Fear not, I will Provide a Retreat for You all in my Dominions with your Friends as I love good Company".

This print is No. 101 in a volume of satires, entitled "A POLITICAL and SATIRICAL HISTORY of the Years 1756, 1757, 1758, 1759, 1760, 1761, and 1762. In a series of ONE HUNDRED and TWELVE Humourous and Entertaining PRINTS", &c., "THE FOURTH EDITION, LONDON. Printed for E. MORRIS, near St. Paul's." See "The 2 II, II's", No. 3342, which refers to the first published portion of this collection of satires.

In the "Explanation" prefixed to the engravings is the following:—"Plate CI. Indicates the common Humbugg of confederate Nations, who having almost exhausted their Blood and Treasure in the support of a destructive War, are yet resolved to persist, tho' they expose their Shame and Weakness to their very Enemies."

The satire refers to the position of the continental powers in alliance with, and opposed to each other at this period.

$$4\frac{1}{8} \times 2 \text{ in.}$$

Brit. Mus. Library, 7857. a.

3746.

"*madame modeste vne Des onze mille Vierges*".

[c. 1760]

THIS is a drawing, in ink with a pen, of a young woman in the costume of c. 1760; her bust being very much exposed, holding a fan in one hand, a watch in the other hand.

It occurs on one side of a sheet of paper, on the other side of which is the drawing described as "*nous Ingenious face painter artiste Lumineur*", No. 3747.

$8\frac{3}{4} \times 13\frac{1}{8}$ in.

3747.

"*nous Ingenious face painter artiste Lumineur*".

"*Drawing by Hogarth in derision of Sir Joshua Reynolds*".

[c. 1760]

THIS is a drawing, in ink with a pen, representing an artist, seated, holding with one hand an oval portrait of a young lady, and, in the other hand, a palette and sheaf of brushes for painting. At his feet stands another portrait of a lady, both portraits recall the manner of Jervas rather than, as suggested by the inscription quoted above, that of Reynolds. The seated artist seems to be about fifty years of age or more; a large pair of asses' ears is attached to the side of his wig. The head of an ass, or a horse, with a palette tied about the neck, is on our left of the artist; on his right, part of the figure of a man appears in the act of caressing an ass. Below the last a man is represented in the act of looking at the second-named portrait of a lady.

This drawing is on a sheet of paper, one side of which is occupied by the similar work described as "*madame modeste*", &c., No. 3746.

$9\frac{1}{2} \times 13\frac{1}{8}$ in.

3748.

A SATIRICAL ILLUSTRATION OF "MEMOIRES OF THE LAST TEN YEARS OF THE REIGN OF GEORGE THE SECOND;" by HORACE WALPOLE, third Earl of Orford.

Lord Orford's Memoires.

Mr. Pitt.

Bentley Pinz'. Thompson Sculp'.

[c. 1760]

THIS engraving comprises a bust portrait of Mr. Pitt, afterwards Earl of Chatham, turned slightly from full front view, and to our left; apparently from the original of that used for "*The True Patriot*", No. 3599. The design accompanying this portrait is thus described in the "*Explanation of the Plates*", vol. ii., of the "*Memoires*", as above:—"Mr. Pitt. By Mr. Müntz. The caduceus, cap of liberty, cornucopia, and the artist's guerdon. Demosthenes and Cicero reading, with astonishment, the Duchess of Marlborough's will and legacy of 10,000*l.* to Mr. Pitt, and seeming to say, 'We never got anything like this by our eloquence.'"

For Mr. Pitt, see "*The French King in a Sweat*", No. 3691. For the "bequest", see "*The Ghost of a D—h—s*", &c., No. 2786.

$6\frac{1}{4} \times 6\frac{3}{4}$ in.

Brit. Mus. Library, 91. f. 2.

3749.

HORSE AND AWAY TO ST. JAMES'S PARK; OR, a Trip for the Noontide Air Who Rides Fastest, Miss *KITTY FISHER*, or her *GAY GALLANT*.

Written and Printed at Strawberry Hill

[c. 1760]

A BROADSIDE, with a woodcut at the top, representing two men carrying a sedan chair.

The text relates how a gentleman (Horace Walpole?) was walking in the park, and saw a lady thrown from her horse; on approaching, he found that she was the well-known courtesan "Kitty" Fisher; a superb chair was brought and she was carried away in it, when a gentleman remarked that if persons of this class attained the splendour which attended "Kitty" Fisher, it was enough to debauch all the women in London.

"Kitty Fisher", or Fischer, was daughter of a German staymaker, settled in London; she was celebrated for her beauty, sprightliness, and extravagant spending of money; she often sat to Sir J. Reynolds. After her death it appears that the artist repeated portraits he had painted for her admirers; one of his likenesses is at Petworth, another is in the possession of Lord Crew; seven in all are known to exist. She married Mr. Norris, of Benenden, Kent, M.P. for Rye, and died March, 1767, at Bath. See "The Town and Country Magazine", April, 1770, p. 178; the same, January, 1771, pp. 11-12; "Notes and Queries", 3d Series, viii., 81, 155; x., 375; 4th Series, v., 319, 414; Walpole's "Letters", &c., iii., 227, 252; Miss Burney's "Diary", 1778; Churchill's poem, "The Ghost", lines 61-2; "The Life and Times of Sir J. Reynolds", by C. R. Leslie, 1865, i., 163, note. She appealed thus to public opinion:—"to protect her from the Baseness of little scribblers and scurvy Malevolence; she has been abused in public Papers, exposed in Print-shops, and to wind up the Whole, some Wretches mean, ignorant, and venal, would impose upon the Public, by daring to pretend to publish her *Memoirs*," &c., see "The Public Advertiser", March 29, 1759, p. 2, col. 3. There is an engraving of her portrait, standing near a table, whole length, holding a piece of music, in the "English Portraits", "Burney Collection", i., No. 168. The "*Memoirs*" referred to in the above advertisement is probably that volume which was announced in the same newspaper for March 28, 1759, p. 1, col. 3, as—"This Day is published, Price 3s. The Juvenile Adventures of Miss Kitty F——r. Vol. 1.", "Printed for Stephen Smith, in Pater-noster Row." See likewise "Kitty's Stream", by Rigdum Funnidos; London, 1759 (11631. c.) She lived in Carrington Street, May Fair,—see "The Gentleman's Magazine", May, 1816, p. 228, note, and, at another date, in Cranbourne Street, Leicester Square.

$3\frac{1}{2} \times 2$ in.

Brit. Mus. Library, 816. m. 19/90.

3750.

ST. MONDAY. Frontispiece to "LOW LIFE".

Bartho Warren sculp Printed for John Lever at Little Moregate next London Wall near Moorfields

[c. 1760]

This engraving is the frontispiece to a tract styled, "*LOW-LIFE*;" or One Half of the *WORLD*, knows not how The Other *HALF* Live." &c., "With an Address to the ingenious and ingenuous Mr. *HOGARTH*. The Third Edition, London: Printed for *JOHN LEVER*, at Little Moorgate, next London Wall, near Moorfields. 1764."

The design represents the interior of a poorly furnished room in a low tavern, where many persons are assembled, drinking, singing, and talking. A man, wearing a cocked hat, looks in at an open window; a woman, whose breast is bare, carries a baby, and looks as if she were drunk; two men sit on a bench, one of them, probably a shoemaker, has a covered quart pot on his knees, from this he has been drinking; his companion, evidently a tailor, holds a pair of shears and a ballad sheet, marked, "*a new song*". In the background stands a man, who waves a trowel in one hand, his cocked hat in the other; near him is another with a hat under his arm, who has been playing at cards with a butcher; a virago, wife of the former player, has snatched the cards and thrown them on the floor; as she rushes forward to assault the man, the butcher holds her. A bricklayer's labourer, with a hod, is behind. A stout farrier occupies part of the foreground, and holds a hat, and a quart pot; he stands near a man who is dancing; another, probably a painter, has a brush in one hand as he lolls, drinking, on a bench; through a half open doorway a man appears reading the, "*Daily Police Advertiser*", a newspaper which hangs on the hutch before him; the hostess is chalking a score on the wall; near her a tall clock indicates that it is 2.55 o'clock; on the wall is a paper, inscribed, "*12 good rules found in the study of King Charles*", on another paper is, "*Pay to Day Trust to morrow.*"

The text of this tract professes to give an account of the transactions "of People of almost all Religions, Nations, Circumstances, and Sizes of Understanding, *i.e.* in the *TWENTY-FOUR* hours between *SATURDAY-NIGHT* and *MONDAY MORNING*, In a true Description of a *SUNDAY*, As it is usually spent within the Bills of Mortality, Calculated for the Twenty-first of June." It has a strong resemblance to a similar production by Thomas Brown, commonly called "Tom Brown." See entries in this Catalogue, No. 1388 to No. 1406. It describes in a coarse fashion the proceedings of many classes of society in London.

$6\frac{1}{4} \times 3\frac{7}{8}$ in.

Brit. Mus. Library, 16.631.

3751.

The FARMER'S DAUGHTER'S return from DUBLIN

[c. 1760]

AN engraving, showing that a farmer and his wife, while sitting in their kitchen, are astonished at the appearance of their daughter, who enters the room, wearing the enormous headdress of the period, with its lappels, trimmings, and rows of horizontal curls. She rushes forward and holds out her arms, as if eager to embrace her parents; her petticoats are scanty; her breast is partly uncovered; she wears high-heeled shoes, a loose skirt is tucked up behind her petticoat, and frills are on the short sleeves of her gown. A harrow, which hangs from the ceiling of the room, is immediately over her head, and, when she takes the next step, will catch her hair.

$9\frac{3}{4} \times 8\frac{3}{8}$ in.

3752.

The CHURCH MILITANT.

From the Original Picture by John Collett, in the possession of Carington Bowles.

408. Printed for & Sold by CARINGTON BOWLES, at his Map & Print Warehouse, N^o. 69 in St. Pauls Church Yard, London. Published as the Act directs—

[c. 1760]

This hand-coloured mezzotint represents the camp of a regiment of English

militia, on a Sunday; the chaplain of the regiment is preaching from a book which is inscribed with his text, "*Fight the good fight*". Three drums form a desk for the clergyman. The major of the regiment sits in an arm-chair, fast asleep, his dog "begs" beside him; various officers stand around, one of whom yawns.

It bears the number "408", showing that it belonged to a series of publications; it occurs in "Bowles and Carver's Caricatures," vol. i., p. 22.

For John Collett, see No. 3787.

$9\frac{7}{8} \times 12\frac{7}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3753.

A MASTER PARSON with a GOOD LIVING.

A Satire on the Clergy.

480 *Printed for & Sold by CARINGTON BOWLES, at his Map & Print Warehouse, N^o. 69 in St. Pauls Church Yard LONDON. Published as the Act directs* [c. 1760]

THIS hand-coloured mezzotint represents the interior of a well-furnished room, in which a family sit at dinner, attended by a footman in livery. A clergyman drinks a glass of wine with gusto; his wife, a very stout woman in spectacles, carves; their daughter and two sons are at the table. A portrait of the parson hangs on the wall.

It bears the number "480", showing that it belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 48.

It is the companion print to "A Journeyman Parson with a Bare Existence", No. 3754.

$9\frac{7}{8} \times 12\frac{7}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3754.

A JOURNEYMAN PARSON with a BARE EXISTENCE.

A Satire on the Clergy.

481 *Printed for & Sold by BOWLES and CARVER at their Map & Print Warehouse, N^o. 69 in St. Pauls Church Yard, London. Published as the Act directs* [c. 1760]

THIS hand-coloured mezzotint represents the interior of a poorly-furnished room in a cottage, with a poor parson and his family seated at dinner. The clergyman, with a white wig placed over his own brown hair, hungrily gnaws a bone, balancing it with one hand, and, with the other hand, grasping a large piece of bread. The plates appear to be filled with vegetables, probably potatoes. The clergyman's wife suckles a baby; three other children are at the table, one of whom licks his spoon; a hungry cat looks at the father, hoping for the reversion of the bone. On the floor lies "*Charity Sermon Luke chap vii. —*". In the background are a bed, a birdcage, and a few books on shelves.

It bears the number "481", showing that it belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 49.

It is the companion print to "A Master Parson with a Good Living", No. 3753.

$9\frac{1}{2} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3755.

A MASTER PARSON returned from DUTY.

A Satire on the Clergy.

563 *Printed for & Sold by CARINGTON BOWLES. N^o. 69 S^t. Pauls Church Yard, LONDON. Published as the Act directs* [c. 1760]

THIS hand-coloured mezzotint represents a very stout clergyman, with a red face, passing from the garden-gate of his mansion to the house itself; his carriage has just set him down; a footman obsequiously addresses him; a pet dog jumps at his knee. In the distance a lady walks by the side of a piece of water.

It bears the number "563", showing that it belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 50.

It is the fellow print to "A Journeyman Parson going on Duty", No. 3756.

$9\frac{3}{4} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3756.

A JOURNEYMAN PARSON going on DUTY.

A Satire on the Clergy.

564 *Printed for & Sold by CARINGTON BOWLES, N^o. 69 S^t. Pauls Church Yard, LONDON. Published as the Act directs* [c. 1760]

THIS hand-coloured mezzotint represents the exterior of a cottage at the side of a road, opposite a milestone, which is inscribed "LXX Miles from LONDON". A poor clergyman is about to mount a sorry horse, and takes leave of his wife and family; a little boy shakes hands with his father, and holds "*The YOUTH'S Instructor*".

It bears the number "564", showing that it is one in a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 51.

It is the companion print to "A Master Parson returned from Duty", No. 3755.

$9\frac{3}{4} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3757.

The CONTRAST.

A Satire on French and English Antagonism.

507 *Printed for and Sold by Carington Bowles, N^o. 69 in S^t. Pauls Church Yard, London. Published as the Act directs* [c. 1760]

THIS hand-coloured mezzotint represents the interior of a coffee-room in a tavern, with the bar in the background, with the barmaid looking out of the door; four men likewise look at two others, with contrasted figures, characters, and expressions, who are seated face to face in front. One of these, a lean Frenchman, has placed his heels on the fore-rail of his chair, leaned his elbows on his knees, and rested his chin on the backs of his hands; he grins spitefully at his antagonist, while he says, as stated below the design, "Ve ave beat a you Dam—mi—na—bly." He is extravagantly dressed, with a long quene tied with broad

black riband, behind his back. The other man, a bloated Englishman, turns fiercely on his opponent, and, while smoking a short tobacco-pipe, blows the smoke between his teeth, resting his hands on his knees and thrusting his body forward, cries, "—— You Lye —— Damnably."

The print bears the number "507", showing that it belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 71.

$9\frac{1}{8} \times 12\frac{7}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3758.

SPECTATORS at a PRINT SHOP in S^t. PAUL'S CHURCH YARD.

Printed for Carington Bowles, at his Map & Print Warehouse, N^o. 69 in S^t. Pauls Church Yard, London. Published as the Act directs—

[c. 1760]

THIS hand-coloured mezzotint represents the front of Carington Bowles's shop in St. Paul's Churchyard, London, as above, the place of publication of numerous similarly executed satires, etchings, uncoloured mezzotints, and the like. Twenty-eight panes of the window are occupied by prints, including some which are preserved in the volumes "Bowles and Carver's Caricatures," see below; likewise well-known portraits of popular preachers. A print occupies each pane of the glass. A young lady is calling the attention of her lover, who smirks while he looks at her, to one of the clerical portraits. An old gentleman who has forgotten himself while looking at the prints is captured by a sheriff's officer, who taps him on the shoulder, and holds out a warrant for his "Arrest."

The print is No. 10 in vol. i., of "Bowles and Carver's Caricatures".

See "A Real Scene in St. Paul's Church Yard", No. 30 in the same volume.

$9\frac{7}{8} \times 12\frac{7}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3759.

DOCTOR GALLIPOT, with his WIG of KNOWLEDGE.

A Satire on Physicians.

301 *Printed for Carington Bowles, at his Map & Print Warehouse, N^o. 69 in S^t. Pauls Church Yard, London. Published as the Act directs.*

[c. 1760]

THIS hand-coloured mezzotint represents a fat physician sitting at the bedside of a lady, a patient, who, lying in the bed, has given him a fee, which he carefully weighs in a small balance, holding up the latter before his eyes. Below the design are engraved these verses:—

"Dear Ma'am all Gold that's light by Proclamation,
Is ordered to be cut throughout the Nation.
Then prithee give such Cash to young soft Pates,
For Dons like me, all carry Scales and Weights."

This print bears the number "301", showing that it is one in a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 87.

$9\frac{1}{8} \times 12\frac{1}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3760.

The CONSPIRATORS.

A Satire on the Clergy, Lawyers, and Physicians.

326 *Printed for Carington Bowles, at his Map & Print Warehouse, N^o. 69 in St. Pauls Church Yard, London. Published as the Act directs*

[c. 1760]

THIS hand-coloured mezzotint represents a churchyard at night, with a large tree in the background. On a bough of the tree a large raven is perched, and looking down on four persons who are assembled below. One of these is a sexton, with a spade in his hand; the next is a clergyman, in a black dress and white bands; he is pointing the forefinger of one hand at the palm of the other hand, as if illustrating the points of an argument. Next to the latter stands a lawyer, with a forefinger placed against one side of his nose; he holds an escutcheon, which bears a skull and cross-bones; likewise a four-branched candlestick, or sconce for five candles. The fourth person is a physician, who carries a gold-headed cane in one hand and a phial in the other; he taps the latter with the former; he is dressed in grey, and has a sword at his side.

Below the design the following lines are engraved:—

“Near the Church-yard grim Death’s Purveyors see,
With Emblems fit a close connected three!
One shows a Phial, and the other two
Look their Assent, as if they’d say ’twill do:
The Sexton pleas’d, stands ready to attend,
Points to the Graves, and eyes his greatest Friend:
Th’ ill-boding Raven seems to croak aloud,
Swallow the Dose, and that bespeaks your Shroud.”

The print bears the number “326”, showing that it belongs to a series of publications; it occurs in “Bowles and Carver’s Caricatures”, vol. i., p. 88.

$9\frac{3}{4} \times 12\frac{7}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3761.

The TRIPLE PLEA.

A Satire on the Clergy, Lawyers, and Physicians.

FROM THE ORIGINAL PICTURE BY JOHN COLLETT, IN THE POSSESSION OF THE PROPRIETORS.

422 *LONDON: Published as the Act directs by BOWLES & CARVER, N^o. 69 in St. Paul’s Church Yard.*

[c. 1760]

THIS hand-coloured mezzotint represents the interior of a well-furnished room, on the wall of which hangs an oval picture, showing “HARPIES”, one of whom is perched on the breast of a corpse. Three gentlemen are at a table; one of these, a clergyman, stands as if listening to another, a lawyer, who sits opposite, and tells the points of his argument on his fingers. The clergyman rests a forefinger on a book inscribed “CHURCH GOVERNMENT”. At his side another book lies in the chair, and is marked:—

“Behold these Three, too oft by Fate design’d:
To poison, plunder, and delude Mankind.”

The physician, who wears a pale brown coat, and holds a gold-headed cane to his cheek, sits at the table between the clergyman and the lawyer; his left hand is clenched on a volume, which is inscribed "*GALEN*". On this table, before the lawyer, lies a document, with two pendent seals, and inscribed and signed "*John Lime*" (?); at the feet of this man lie two volumes, one of which is marked "*COKE on LITTLETON*". Below the design are engraved the verses which are quoted with "*The Triple Plea*", No. 1774.

This print bears the number "422", showing that it belongs to a series of publications; it occurs in "*Bowles and Carver's Caricatures*", vol. i., p. 89.

$9\frac{3}{4} \times 12\frac{1}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3762.

A SHARP BETWEEN TWO FLATS.

A Satire on Lawyers and their Clients.

Printed for & Sold by CARINGTON BOWLES. N^o. 69 St. Paul's Church Yard, LONDON. [c. 1760]

THIS mezzotint represents a lawyer standing between two litigants and holding an oyster on a fork before he swallows it; he has given a shell to one of his companions, who moves away with a disconsolate countenance; the lawyer offers the other shell to the other litigant, who declines it with a grimace. Below the design are engraved musical signs expressing the title of the work, and the following:—

"A Pearly Shell for HIM and THEE—The OYSTER is the Lawyer's Fee."

This print appears to be one of a series published by Carington Bowles; it occurs in "*Bowles and Carver's Caricatures*", vol. i., p. 90. It is the companion print to "*A Flat between two Sharps*", No. 3763.

$9\frac{7}{8} \times 12\frac{7}{8}$ in.

Brit. Mus. Library, Tab. 1292. a

3763.

A FLAT BETWEEN TWO SHARPS.

A Satire on Lawyers and their Clients.

605 *Printed for & Sold by BOWLES & CARVER. N^o. 69 St. Paul's Church Yard, LONDON.* [c. 1760]

THIS hand-coloured mezzotint represents the outside of Westminster Hall, with three men standing in the foreground; one of these appears to be a countryman, who, being bewildered, scratches his head; his companions are an attorney and a barrister, the former holds a finger at the side of his own nose, and seems to be taking advantage of the simplicity of his neighbour; the barrister holds a packet of papers and laughs at the bewilderment of the countryman. Below the design are engraved musical signs expressing the title of the work, likewise the following:—"Law is like a new fashion, folks are bewitched to get into it—It is also like bad weather, most people are very glad when they get out of it."

This print bears the number "605", showing that it is one in a series of publications; it occurs in "*Bowles and Carver's Caricatures*", vol. i., p. 90. It is the companion print to "*A Sharp between two Flats*", No. 3762.

$9\frac{5}{8} \times 3\frac{5}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3764.

THE FIRST DAY of TERM—OR, The DEVIL among the
LAWYERS.

A Satire on Lawyers and their Clients

621 (?) Printed for & Sold by BOWLES & CARVER. N^o. 69 S^t. Paul's
Church Yard, LONDON. [c. 1760]

THIS hand-coloured mezzotint represents the Devil, a huge brown figure, standing among a group of eager lawyers, and scattering to them numerous packets of papers, which are tied with red tape and respectively inscribed, "*Debt £2.—Costs £35 ,, 0 ,, —*", "*Proving an entire Stranger Heir at Law £100*", "*To encourage Perjury £20*", "*putting off from Term to Term to increase Costs*", "*To do away Facts by Bullying £5 ,, 5 M^r Bother'em*", "*Jew Bail admitted*", "*Buying Witnesses to prove what never happen'd*". Under one of his arms the Devil holds papers which respectively bear, "*reserv'd till my assistance is wanting*", "*In Chancery*", and "*Chancery*".

In the foreground is a very fat, red-faced lawyer, who wears yellow gloves, and is taking a fee from an old and stupid-looking countryman, while he reads a paper marked, "*Gaffer Flatscull ag^t Ralph Clodpole*"; at the foot of the client lies a packet of papers, inscribed, "*Began in 1699 not yet finished In Chancery*". Below the design is engraved:—

"The Lawyers are met, a terrible shew."

The print bears the number "621" (?), showing that it belongs to a series of publications; it occurs in "*Bowles and Carver's Caricatures*", vol. i., p. 92.

$9\frac{3}{4} \times 12\frac{1}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3765.

A LAWYER AND HIS AGENT.

A Satire on the Devil and Lawyers

628 Printed for & Sold by BOWLES & CARVER. N^o. 69 S^t. Paul's Church
Yard, LONDON. [c. 1760]

THIS hand-coloured mezzotint represents the interior of a lawyer's office, with the Devil and a lawyer seated at a table which is covered with green baize, and bears many packets of papers tied with red tape. The Devil has one of his arms round the neck of his companion, and, with a forefinger raised, appears to be

£ s d

laughingly admonishing him; in one hand he holds a paper marked, "*Debt 2 ,, 0 ,, 0 Costs 40 ,, 0 ,, 0 £42 ,, 0 ,, 0*". The lawyer points with a forefinger to an inscription, and turns laughing in the Devil's face; the latter seems to think the act of rapacity in question was rather too wicked, the inscription is, "*Petition of a Man with Six Children Execution £5 ,, 0 ,, 0*". Three papers on the table bear respectively, "*This Indenture*", "*In Chancery 20 Years*", and "*Marshalsea Court*". Packets of papers lie on a shelf in the background, and are labelled, "*1787*", "*1788*", "*1789*", "*1790*", "*1791*", and "*1792*". On the wall a card hangs, being a list of "*Sittings in and after Term*"; there is also an "*ALMANACK for the Year of our Lord 17—*"; above the last is a picture of

"A SHARK". On the floor stands a book labelled, "LAW REPORTS". A clerk sits at a desk in an outer office.

This print bears the number "628", showing that it belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 93.

$9\frac{1}{4} \times 12\frac{1}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

. 3766.

A COUNTRY ATTORNEY and his CLIENTS. AVOCAT de la CAMPAGNE avec ses CLIENTS.

A Satire on Lawyers and their Clients

553 Printed for & Sold by Bowles & Carver. N^o. 69 in S^t. Paul's Church Yard, London. [c. 1760]

THIS hand-coloured mezzotint represents the interior of a country attorney's officé, while he, wearing a red cap and purple flowered dressing-gown, talks to a client, who has brought a hare and presents it with a bow; another client carries a basket in which are a cock and a sucking-pig, under his arm are "Title Deeds". Two other men are in the background; the papers of "Ploughshare ag^t Clodpole", and "Spendell ag^t Gripe Acre", lie on the floor.

This print bears the number "553", showing that it belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 94.

$9\frac{1}{4} \times 12\frac{1}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3767.

A BAILIFF AND AN ATTORNEY—A MATCH FOR THE DEVIL.

A Satire on Attornies and Bailiffs

627 Printed for & Sold by BOWLES & CARVER. N^o. 69 S^t. Paul's Church Yard, LONDON. [c. 1760]

THIS hand-coloured mezzotint represents the interior of a lawyer's office, with the owner, seated and holding papers marked, "Middlesex to Wit—Jn^o Doe & Rich^d Doe —"; he converses with a rough man in a green coat, with a cudgel under his arm, who holds a paper in his hands; three papers lie in a case which is inscribed, "Henry Hardheart Office" (r to the Sheriff of Middlesex). Another catchpole stands by the side of this man.

The print bears the number "627", showing that it belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 95.

$9\frac{1}{4} \times 12\frac{1}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3768.

The LOTTERY CONTRAST.

638 Printed for BOWLES & CARVER, N^o. 69, S^t. Paul's Church Yard, LONDON. Published as the Act directs [c. 1760]

THIS hand-coloured mezzotint represents the exterior of "TOUCHPENNY FORTUNE & WINALL'S State Lottery Office." The interior is discoverable through the open doorway, and comprises clerks at a table, with persons who have

taken shares in a lottery; one of these, an old man, is clenching his fist with disappointment and rage; another, a country boy, scratches his head; a dwarf, laughing, presents a paper for payment on a lucky number; a knock-kneed errand boy, who carries a heavy basket, issues from the office weeping and wiping his eyes with his apron; an oyster woman, with her knife hanging from her girdle, is grinning exultingly, and pointing to the gold coins she has received. A lady, wearing a long blue cloak, is about to enter the office, she counts gold coins in one of her palms: a boy picks her pocket while she is thus absorbed.

In the panes of the window of the office are fixed placards, which are respectively inscribed, "No. 11. 212 £. 10,000", "No. 2,538 £30,000", "No. — £6 — £12", "LICENSED to DEAL in LOTTERY TICKETS", "OL(d) STA(te) — Lot(terry) Off(ice)", "TIC(kets) Insu(red)—BLA(nks) — By T—— & Co" (mpany), "TICKETS and SHARES REGISTERED and EXAMINED", "TOU(chpenny) & C(o.'s) OLD ST"(ate Lottery Office). The Royal arms of England with "G. III. R." occupy one of the panes.

Below this design the following lines are engraved, on one side:—

"Thirty thousand I've got,
How lucky's my lot."

On the other side:—

"I'm poor as a Rat
Thank the Lottery for that."

This print bears the number "638", showing that it is one of a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 133.

$9\frac{3}{4} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3769.

The OLD FREE METHOD of ROUZING a BROTHER SPORTSMAN. (No. 1.)

266 Printed for Carington Bowles, Map & Printseller, N^o. 69 in S^t. Pauls Church Yard, London. Publish'd as the Act directs. [c. 1760]

THIS hand-coloured mezzotint represents the bed-chamber, in which a lady and gentleman are seated on the bed; she is kissing him by way of farewell before he departs for hunting. The pair were aroused by two huntsmen, who, with dogs in a leash, have entered the room uproariously, one blows a horn, the other, who holds the dogs, halloas. It appears to be the original of that described with the same title and date, No. 3770.

The number "266" is engraved below the design, showing that this print is one of a series; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 141.

$9\frac{3}{4} \times 13\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3770. The Old free method of Rouzing a Brother Sportsman. (No. 2.)

196 Printed for Carington Bowles, N^o. 69 in S^t. Pauls Church Yard, London.

[c. 1760]

A MEZZOTINT, representing a bed-chamber, in which a lady and gentleman are seated on the bed; she is kissing him before he departs for hunting. The pair were aroused by two sportsmen, who have entered the room uproariously; one

of these men blows a horn, the other, who is leading two dogs in the leash, halloas.

The above title is engraved below the design with "196", the number of the print in a series published by C. Bowles; see the same title and date, No. 3769, of which this seems to be a reduced copy, uncoloured.

$4\frac{3}{8} \times 5\frac{1}{2}$ in.

3771.

The VICAR and MOSES.

A Satire on the Clergy.

546 *Printed for & Sold by BOWLES & CARVER. N^o. 69 S^t. Paul's Church Yard, LONDON.* [c. 1760]

THIS hand-coloured mezzotint represents a country vicar staggering to a way-side tavern in the distance; he is drunk, and holds a lighted tobacco-pipe. He wears a woman's red cloak, and is led by a serving man in a blue coat, who carries a lantern and smokes a pipe. They go towards a churchyard, where a group of mourners appears. Below the design are engraved sixteen verses, of which the following is the first:—

"At the sign of the Horse, old Spintext of course
Each night took his pipe and his pot,
O'er a jorum of nappy, quite pleasant and happy,
Was plac'd this Canonical Sot. Fol de rol de rol, &c."

This print bears the number "546", showing that it belongs to a series of publications; and occurs in "Bowles and Carver's Caricatures", vol. i., p. 174.

$9\frac{1}{4} \times 11\frac{1}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3772.

IN PLACE. EN EMPLOI.

A Satire on Corruption.

539 *Printed for & Sold by Carington Bowles, N^o. 69 in S^t. Pauls Church Yard, London. Published as the Act directs* [c. 1760]

THIS hand-coloured mezzotint represents the interior of a handsome chamber, built of stone, in which two men are seated at table, taking wine with the Devil, who stands behind one of them; the three knock their glasses against each other. One of the men appears to be intended for a Lord Chancellor, he wears a black gown and full wig, the mace lies on the floor near his feet; the other man wears a red coat, and may be designed for a Chancellor of the Exchequer, he holds a paper marked:—"Contrivance to Raise New Taxes". On the table lie papers inscribed respectively:—"Treasury Accounts", "Ways and" (Means), "Places to be Let or Sold enquire at the Bar". On the floor are bags of coin, "For Bad Votes", "Received for a Place under Government", "Perquisites in Office", "Bribes, &c."; near these is a large volume, bound in green, and inscribed:—"PLACES and PENSIONS", close to the last are papers marked "10,000£ for the Borough of Bribevel", and, "His Majesties Speech on the Meeting". On the wall of the room hangs a picture of loaves and fishes.

This print bears the number "539", showing that it belonged to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 194.

This print is the fellow to "Out of Place", No. 3773.

$9\frac{1}{4} \times 12\frac{7}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3773.

OUT OF PLACE. HORS D'EMPLOI.

A Satire on Place-hunters.

540 Printed for & Sold by Carington Bowles, N°. 69 in St. Pauls Church Yard, London. Published as the Act directs [c. 1760]

THIS hand-coloured mezzotint represents a poor garret, in which two poverty-stricken place-hunters are seated; one of these, wearing a flowered dressing-gown, is at a table, writing on paper headed, "*Abusing Administration*"; a woman, the hostess, addresses him and presents a long bill:—"For 3 Weeks Lodgings at 1s. 6d. p^r Week. Paid for 2 halfpenny Candles Paid for half a Peck of Coals Paid 1 Quartern of Gin." The other man is dressed in a blue coat and yellow breeches, and sits disconsolately, with folded arms. On the floor lie papers, respectively inscribed:—"A Scheme to pay the National Debt address'd to the First Lord"—, "A New Arrangement of Ministers", "Flattering Lord — to get into a Place" and, "Broken Promises In." On the wall hangs a torn engraving of the anchor of "*HOPE*."

This print bears the number "450", showing that it belongs to a series of publications; it occurs in "*Bowles and Carver's Caricatures*", vol. i., p. 195.

This is the companion print to "In Place", No. 3772.

$9\frac{3}{4} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3774.

Temptation.

A Satire on Monks.

D Teniers pinxit R: Houston fecit.

London Printed for Bowles & Carver, 69 St. Paul's Church Yard.

[c. 1760]

THIS hand-coloured mezzotint represents a hermit's cave, in which an old monk, or St. Anthony, kneels at his prayers and before a crucifix, &c. He is tempted by the appearance of a young woman kneeling at his side. Below the design these lines are engraved:—

"When Vice, like Beauty, spreads her wiley Snare,
Shun Her, with good St. Anthony in prayer;
Falsely the Specious Charm attracts your Eyes
For Satan Lurks within the Fair disguise."

This print occurs in "*Bowles and Carver's Caricatures*", vol. i., p. 210.

$9\frac{7}{8} \times 12\frac{1}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3775.

CONFESSION.

A Satire on Monks.

333 Printed for Carington Bowles, at his Map & Print Warehouse, N°. 69 in St. Pauls Church Yard, London. [c. 1760]

THIS hand-coloured mezzotint represents a young lady kneeling in confession

before a monk, whose eyes gloat on her bust. Below the design these lines are engraved:—

“ Here the Fair humble Penitent behold,
To the good Father all her Sins unfold.
He hears, absolves. But mark his leering Eyes,
And judge by them, where his Devotion lies.”

This print bears the number “333”, showing that it belongs to a series of publications; it occurs in “Bowles and Carver’s Caricatures”, vol. i., p. 211.

$9\frac{1}{4} \times 12\frac{5}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3776.

The DISCIPLINE of a NUNNERY.

396 *Printed for & Sold by CARINGTON BOWLES, at his Map & Print Warehouse, N^o. 69 in St. Pauls Church Yard LONDON. Publish’d as the Act directs* [c. 1760]

This hand-coloured mezzotint represents a buxom young lady, dressed in a very thin chemise, and with a jewelled ornament in her hair, weeping as she looks upwards and prays with joined hands. A monk, with a very red face, stands on each side of the lady; one of the men bears a rod, which he seems to be applying to the woman’s arm; the other monk holds a firebrand and a book, flourishes the former behind the lady, and thrusts the latter before her. On it is written, “*Penance Contrition Mortification.*” Below this design these verses are engraved:—

“ A Priest on either side appears,
While the poor Nun’s dissolv’d in tears,
This holds a rod, and that a brand,
What Fair such weapons can withstand.
Penance the Friars both advise,
She hears them both with streaming eyes;
Thus simple Nuns believe and weep,
Deceiv’d by Wolves in garb of Sheep.”

This print bears the number “396”, showing that it belongs to a series of publications; it occurs in “Bowles and Carver’s Caricatures”, vol. i., p. 212.

$9\frac{1}{4} \times 12\frac{5}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3777.

PROVISION for the CONVENT.

A Satire on Monks.

304 *Printed for BOWLES & CARVER, at their Map and Print Warehouse, N^o. 69 in St. Paul’s Church Yard, London.* [c. 1760]

This hand-coloured mezzotint represents a friar, with a huge crucifix hanging round his neck, walking to the gate of a monastery, and bearing on his back a sheaf of corn, in which the head and feet of a girl appear. He also carries a basket, on which is “*PROVISION*”.

This print bears the number “304”, showing that it belongs to a series of publications; it occurs in “Bowles and Carver’s Caricatures”, vol. i., p. 212.

$9\frac{1}{4} \times 12\frac{5}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3778.

The WIFE at CONFESSION to the HUSBAND in DISGUISE.

A Satire on Auricular Confession of Sins.

429 Printed for & Sold by CARINGTON BOWLES, at his Map & Print Warehouse. N^o. 69 in S^t. Pauls Church Yard, LONDON. Published as the Act directs [c. 1760]

THIS hand-coloured mezzotint represents a husband seated in a confessional chair, and wearing a monk's grey frock, while he listens to the confession of his wife, who kneels at his side; over the chair a buck's head is placed. Below the design the following lines are engraved:—

“The Husband like a Priest in dress
Hears his fair kneeling Wife confess;
And gets her in that Garb to tell,
That she had Hornifry'd him well.”

$9\frac{1}{4} \times 12\frac{7}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3779.

FAIR BALD-PATE'S ABSOLUTION to his FAIR PENITENT.

A Satire on Auricular Confession of Sins.

297 Printed for Bowles & Carver at their Map & Print Warehouse, N^o. 69 in S^t. Pauls Church Yard, London. Published as the Act directs [c. 1760]

THIS hand-coloured mezzotint represents an old monk in the acts of kissing and embracing a female who has visited him to confess. He has given absolution for her sins; she holds a scroll on which a pardon for sins is written.

This print bears the number “297”, showing that it belongs to a series of publications; it occurs in “Bowles and Carver's Caricatures”, vol. i., p. 215.

$9\frac{7}{8} \times 12\frac{7}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3780.

FATHER PAUL and the BLUE-EYED NUN of S^t. CATHARINES.

A Satire on Monasticism.

343 Printed for Bowles & Carver, at their Map & Print Warehouse, N^o. 69 in S^t. Pauls Church Yard, London. Published as the Act directs

[c. 1760]

THIS hand-coloured mezzotint represents a cell in which a monk is caressing a young woman, who is not dressed like a nun; she sits on his knees. Before the pair is an altar, with lighted candles, and a book of “ABSOLUTIONS”; above the altar is a statue of the Virgin Mary, “VIRGO BEATI”, holding an infant Christ in her arms. Behind the monk is a group of St. Anthony with his pig. Below the design these lines are engraved:—

"The Lady of Loretto's Image by,
Is disregarded by the Fathers eye:
For if his Eye is rightly understood,
He seems to like substantial Flesh & Blood."

This print bears the number "343", showing that it belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 216.

$9\frac{1}{4} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3781.

Father Paul in his Cups, or the Private Devotion of a Convent.

A Satire on Monasticism.

367 Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N^o. 69 in St. Pauls Church Yard, London. Published as the Act directs [c. 1760]

THIS hand-coloured mezzotint represents a refectory in a monastery, with many monks seated at a table, and drinking wine; on the wall are pictures of SS. Catherine of Alexandria, and Anthony of Padua, on the floor stands a tub of water containing flasks of wine; near these lie two open books, inscribed, "*The Women of Pleasure*", and "*The Roman Ritual*". A woman in a red dress is approaching the window without. Below the design these verses are engraved:—

"See, with these Friars how Religion thrives,
Who love good living, better than good lives.
Paul, the Superior Father, rules the Roast,
His God's the Glass—The Blue-ey'd Nun his Toast.
Thus Priests consume what fearful Fools bestow,
And Saints Donations make the Bumpers flow;
The Butler sleeps—the Cellar Door is free,
This is a Modern Cloister's Piety.

In the Duenna."

This print bears the number "367", showing that it belongs to a series of publications; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 217.

$9\frac{5}{8} \times 12\frac{5}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3782.

Father Paul Disturbed or the Lay-Brother Reprov'd.

A Satire on Monasticism.

368 Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N^o. 69 in St. Pauls Church Yard, London. Published as the Act directs [c. 1760]

THIS hand-coloured mezzotint shows part of the interior of a monastery, with a red curtain drawn across a recess in which many monks and a woman hastily conceal themselves, one monk is passing behind the curtain. In the front is a very fat monk, holding a glass of wine, and indignantly addressing a lay-brother who stands humbly before him. On the wall is a picture of the festival of the

Marriage at Cana. Below the design the following verses are engraved, explaining the subject of the print :—

“The Door resounds, the topeing Father’s fly
Behind the Curtain to elude the Eye
The Lay Brother who acts as Clerk, comes in,
His Visage pale, his Figure lank and thin
How now, says Paul,¹ what mean you by these Airs,
Why knock so loud while we are all at Prayers,
For shame—You rat, you drink—We fast, we pray;
Hence, Glutton, hence—We must to Prayers away.
In the Duenna.”

This print bears the number “368”, showing that it belongs to a series of publications; it occurs in “Bowles and Carver’s Caricatures”, vol. i., p. 218.

$9\frac{3}{4} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3783.

EXTRA DUTY, or the PRIEST taking Proper Care of his LEGACY.

A Satire on the Monastic Orders.

325 *Printed for Carington Bowles, at his Map & Print Warehouse, N^o. 69
in St. Pauls Church Yard, London. Published as the Act directs*

[c. 1760]

THIS hand-coloured mezzotint represents a bedroom, where a woman lies dying in her bed; a monk sits at her side, holding a crucifix before her with one hand, while, with the other hand, he passes her watch to a companion monk, who loads the skirt of his gown with plate, which a third monk takes from a chest; a fourth monk leaves the room with a large burden. The woman’s husband sits weeping at the foot of the bed.

This print bears the number “325”, showing that it belongs to a series of publications; it occurs in “Bowles and Carver’s Caricatures”, vol. i., p. 219.

$9\frac{3}{4} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3784.

The WELCH CURATE.

A Satire on the Clergy.

320 *Printed for Bowles & Carver, at their Map & Print Warehouse, N^o. 69
in St. Pauls Church Yard London.*

[c. 1760]

THIS hand-coloured mezzotint represents the interior of a cottage in which a poor young clergyman sits at a table, with a large book open before him from which he appears to be reading, while his hands are engaged in peeling a turnip, and with one foot he rocks a baby in a cradle, he likewise hears a boy read aloud from a book. A pothangs over the fire; a cat looks out of the window; a print of a man riding on a goat hangs on the wall. Below the design these verses are engraved:—

“Tho’ lazy, the proud Prelate’s fed,
This Curate eats no idle Bread;
Each Faculty and Limb beside,
Eyes, Ears, Hands, Feet, are all employ’d.

¹ See “Father Paul in his Cups”, No. 3781.

His Wife at Washing—T'is his Lot,
To pare the Turnips, watch the Pot :
He reads, and hears his Son read out ;
And rocks the Cradle with his Foot".

This print bears the number "320", showing that it belongs to a series of publications ; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 220.

$9\frac{5}{8} \times 12\frac{5}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3785.

A pleasing method of rousing the DOCTOR—or a TYTHE PIG
no bad sight.

A Satire on the Clergy.

328 Printed for Carington Bowles, at his Map & Print Warehouse, N^o. 69
in S^t. Pauls Church Yard, London. Published as the Act directs

[c. 1760]

THIS hand-coloured mezzotint represents a country parson's study, and himself sitting, fast asleep, in an arm-chair near a table bearing wine, a candle, a paper marked "*Banns of Marriage*", and a book on "*Tythe Laws fully Considered*"; a cat is playing with the paper. On the floor lies a large volume, marked "*Poem on Good Living*". "*A PLAN of the DOCTOR'S PARISH*" hangs on the wall.

The parson's maid-servant has brought to him a sucking pig, and tickles his nose with the tail of the animal. A country boy, who delivered the pig, lingers at the open doorway.

This print bears the number "328", showing that it belongs to a series of publications ; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 221.

$9\frac{1}{4} \times 13\frac{1}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3786.

LOFTY RIDING, or MISS FOLLY'S HEAD EXALTED.

*From the Original Picture by John Collet in the possession of
Carington Bowles. (No. 1.)*

441 Printed for & Sold by CARINGTON BOWLES, at his Map & Print
Warehouse, N^o. 69 in S^t. Pauls Church Yard, LONDON. Published as
the Act directs

[c. 1760]

THIS hand-coloured mezzotint represents the exterior of "The Windmill" tavern, at the side of a country road; two young women dressed in the most extravagant mode, are seated in a lofty open carriage with an old man as driver. The head-dress of one of the damsels has caught in the pendent sign of the tavern, and is left behind, her unbound hair streams in the wind. An old woman and a child look with astonishment at the girl's mishap. On the wall of the inn is a board, marked "*PUNCH in any Quantities*". Three persons stand in the balcony of the house.

This print bears the number "441", showing that it belongs to a series of publications ; it occurs in "Bowles and Carver's Caricatures", vol. i., p. 223.

See the same title and date, No. 3787, an uncoloured copy from this work, reduced in size.

$9\frac{3}{4} \times 12\frac{1}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3787. LOFTY RIDING, or MISS FOLLY'S HEAD EXALTED.

From the Original Picture by John Collet in the possession of Carington Bowles. (No. 2.)

320 *Printed for Carington Bowles, N^o. 69 in St. Pauls Church Yard, London. Published as the Act directs. [date erased] [c. 1760]*

A MEZZOTINT representing the consequences of riding in greatly elevated phaetons; a lady, while thus riding past an inn, has her head-gear caught by the signboard.

The vehicle is driven by an old man, who sits between two young women, one of whom loses her head dress as above described, her bosom is freely displayed; her companion, who is closely wrapped, points behind the old man at the lost head-dress. An old country-woman, who has put down her basket, stands amazed at the accident; behind her is a little girl. The front of the inn has a balcony in which are three persons, one of whom is sleeping, another attempts to rouse him. The third is a woman who is drinking. On the front of the house is a board stating that "*PUNCH in any Quantities*" was sold there.

The above title is engraved below the design, with the number "320", being that of the print in a series published by C. Bowles. See the same title and date, No. 3786, of which this is a reduced copy, uncoloured.

John Collet, painter of the picture from which this print was taken, died in 1780.

$4\frac{3}{8} \times 5\frac{3}{8}$ in.

3788.

A TRUE TOWN PICTURE: or AN OLD HAG of DRURY presenting a CHICKEN to his LORDSHIP.

A Satire on a Nobleman unknown.

329 *Printed for Carington Bowles, at his Map & Print Warehouse, N^o. 69 in St. Paul's Church Yard, London. Publish'd as the Act directs.*

[c. 1760]

THIS hand-coloured mezzotint represents a handsome chamber in which a nobleman, beyond middle age, whose face is evidently a portrait, is welcoming a young woman, presented to him by a fat procuress. On a screen a monkey is perched, and makes an indecent motion to the young woman.

This print bears the number "329", showing that it belongs to a series of publications; it occurs in "*Bowles and Carver's Caricatures*", vol. ii., p. 34.

$9\frac{3}{4} \times 12\frac{1}{2}$ in.

Brit. Mus. Library, Tab. 1292. a

3789.

The PARSON and CAPTAIN.

A Satire on the Clergy.

259 *Printed for CARINGTON BOWLES, Map & Printseller, N^o. 69 St. Pauls Church Yard, LONDON.*

[c. 1760]

THIS hand-coloured mezzotint shows a clergyman and a military officer seated at table, they have been taking wine; the former has fallen asleep, letting the wine run from his glass; the latter pours the contents of his own wineglass over

the face of his companion. A young woman appears behind. Below the design these verses are engraved :—

“ If Parsons will drink as the Laity do,
They must expect Joking and Cuckoldom too ;
The Smiles of that Fair-one premeditate this,
And Captains are certainly fond of a Kiss.”

This print bears the number “ 259 ”, showing that it belongs to a series of publications ; it occurs in “ Bowles and Carver’s Caricatures ”, vol. ii., p. 82.

$9\frac{3}{4} \times 12\frac{5}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3790.

THE COUNTRY VICAR.

A Satire on the Clergy.

378 *Printed for & Sold by Bowles & Carver, N^o. 69 in St. Paul’s Church Yard London.* [c. 1760]

THIS hand-coloured mezzotint represents an old clergyman in a white wig, very coarse features, smoking a tobacco-pipe ; the figure is half-length, the face three-quarters to our right ; it is enclosed by a circle. The picture is intended as a companion to “ The Country Curate ”, No. 3791.

For a literary satire on the clergy in the middle of the eighteenth century, see “ The Adventures of Roderick Random ”, by T. Smollett, 1750, vol. i., chap. ix.

This print bears the number “ 378 ”, showing that it belongs to a series of publications ; it occurs in “ Bowles and Carver’s Caricatures ”, vol. ii., p. 121.

$4\frac{3}{8} \times 5\frac{1}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3791.

THE COUNTRY CURATE.

A Satire on the Clergy.

379 *Printed for & Sold by Bowles & Carver, N^o. 69 St. Paul’s Church Yard, London.* [c. 1760]

THIS hand-coloured mezzotint comprises a half-length figure, in profile to our left, of a lean and discontented-looking parson in a black surplice and bands, with one hand placed in his breast ; he has large, prominent, and black eyebrows, a little nose, with a red tip, full and puffy cheeks, a retreating chin, and protruding lips.

This print bears the number “ 379 ”, showing that it belongs to a series of publications ; it occurs in “ Bowles and Carver’s Caricatures ”, vol. ii., p. 121.

$4\frac{1}{4} \times 5\frac{1}{2}$ in.

Brit. Mus. Library, Tab. 1292. a.

3792.

DEATH and LIFE contrasted—or, An ESSAY on MAN.

519 *Printed for & Sold by Bowles & Carver, N^o. 69 in St. Paul’s Church Yard, London.* [c. 1760]

THIS is an engraving, coloured by hand, of a figure of a man, half as a skeleton, holding a spade ; half as a gentleman, dressed in scarlet, with a black hat and powdered wig ; the Garter is on one knee, one hand is thrust in the

breeches pocket. The figure is near a pedestal, on which are numerous mortuary inscriptions. On the ground is a scroll, marked "*PEDIGREE*", likewise a masquerade ticket, inscribed "*Adm(it) PANTHEON Masquerade*", other tickets, a book, marked "*RAMBLER*", a dice-box, dice, playing-cards, billiard-balls and cues.

This print bears the number "519", showing that it belongs to a series of publications; it occurs in "*Bowles and Carver's Caricatures*", vol. iii., p. 55; it is the companion print to "*Life and Death contrasted*", No. 3793.

$9\frac{3}{8} \times 12\frac{5}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3793.

LIFE and DEATH contrasted—or, An ESSAY on WOMAN.

578 *Printed for & Sold by Bowles & Carver, N^o. 69 in S^t. Paul's Church Yard London.* [c. 1760]

THIS is an engraving, coloured by hand, of a figure of a woman, half as a skeleton, holding a javelin; half as a lady, handsomely dressed, with ample skirts, voluminous hair, and holding a fan. The figure stands beside a pyramidal monument, as in a cemetery, which bears mortuary and admonitory inscriptions. At the feet of the figure lies a book of "*ROMANCES* and *NOVELS VOL. I.*"; likewise a ticket for a "*Masquerade Admit two —*", a book on "*GAMING*", and several playing-cards.

This print bears the number "518", showing that it belongs to a series of publications; it occurs in "*Bowles and Carver's Caricatures*", vol. iii., p. 54, and is the companion print to "*Death and Life contrasted*", No. 3792.

$9\frac{1}{2} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3794.

The TYTHE PIG. (No. 1.)

A Satire on the Clergy.

Printed for John Bowles in Cornhil, and Carington Bowles in S^t. Pauls Church Yard, London.

J June sculp

[c. 1760]

THIS coloured engraving represents a farmyard during the visit of a country parson to claim his tythes; the farmer and his wife, the former carrying a sucking pig, the object of the vicar's desire: the farmer's wife attended by nine children and carrying the tenth, an infant, in her hands, offers the last to the visitor, who rejects it with alarm. Below the design these verses are engraved:—

"Ralph's Wife and Sow as Gossips tell,
Both at a time in Pieces fell;
The Vicar comes, the Pig he Claims,
And the good Wife, with taunts inflames.
But she quite arch bow'd low and Smil'd;
Gave Ralph the Pig, and held the Child,
The Priest look'd warm, the Dame look'd big,
Troth Sir 'quoth She, no Child no Pig."

This print occurs in "*Bowles and Carver's Caricatures*", vol. ii., p. 9.

$2\frac{1}{8} \times 12\frac{1}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3795. *THE TYTHE PIG.* (No. 2.)*Pub^d by T. Haydock N^o 19 Anglesea St Dublin*

[c. 1760]

THIS engraving is a copy from that which is described with the same title and date, No. 3794. The verses quoted with the account of the original are repeated on the copy.

$9\frac{1}{8} \times 12\frac{1}{8}$ in.

3796.

The FREE-MASONS SURPRIZ'D, or the SECRET DISCOVER'D.

A True TALE from a MASON'S LODGE in CANTERBURY.

London, Printed for Rob^t. Sayer, in Fleet Street. Price 6^d. Plain, Coloured 1^s.

[c. 1760]

THIS print has four columns of verse engraved below the design. The latter shows the interior of a large room in which a meeting of freemasons was held. On the table in the middle are three candlesticks like columns, one is overthrown, and the candle broken; there are likewise on the table a bowl of punch, glasses, tobacco-pipes, and tobacco in a paper. The ceiling has been burst through by a young woman falling between the rafters; she, in order to observe their supposed secret ceremonies, had concealed herself in the loft, above the chamber in which the freemasons met. The young woman's legs, in stockings and shoes, are exposed to her hips, and struggle in the air before the astounded, laughing, or terrified freemasons; one of them, having pulled off his apron, conceals himself under the table, one kneels by the side of the table, three more turn and run, one of these is laughing at what he sees; near the table three officials with "masonic" insignia contemplate the limbs of the woman, and remark on the phenomenon. A clergyman has been brought to exorcise the appearance; a "mason" kneels before the parson and implores aid, the latter puts both hands on his hips and laughs aloud. A man in the background holds a naked sword. Several servants attend, one of whom carries a lighted torch.

The verses are as follows:—

" The Chamber Maid Moll, a Girl very fat,
Lay hid in the Garret as sly as a Cat;
To find out the Secret of Masons below,
Which no one can tell, & themselves do not know,
Moll happen'd to slip, & the Ceiling broke thro,
And hung in the posture you have in your View;
Which frighten'd the Masons, tho' doing no Evil,
Who stoutly cried out the Devil, the Devil,
With Phiz white as Apron, the Masons ran down;
And call'd up the Parson, his Clerk, & the Town:
To lay the poor Devil thus pendant above,
Who instead of Old Nick, spy'd the Temple of Love,
Come all prying Lasses take warning by Moll,
The subject of this, the Print, and the Droll,
To get at a Secret which ne'er can be known;
By an unlucky Slip, She discover'd her own:
And the Masons may learn without touching hoops,
That some of their Brothers are not Nincompoops,
That Parson and Clerk, with their sanctified Faces,
Had a peep ————— & just so the Case is".

$13\frac{1}{8} \times 7\frac{3}{8}$ in.

3797.

The RAPACIOUS QUACK. (No. 1.)

487 Printed for & Sold by CARINGTON BOWLES at N^o 69 in S^t. Pauls Church Yard, LONDON. Publish'd as the Act directs [c. 1760]

THIS hand-coloured mezzotint represents the interior of a cottage, with a sick person lying on a bed; a young woman and a child are deprecating the anger of a man, who is dressed in a blue coat with brass buttons, a red waistcoat, yellow breeches, and black stockings. This man bears under his arm a large piece of bacon, which he has taken in lieu of a fee, as a doctor. He turns angrily from those who plead to him, and is about to leave the room without the intention of returning. Through the open door the road is shown, with a carriage and servants waiting. Below the design these lines are engraved:—

“ The Rapacious Quack quite vext to find,
His Patient Poor, and so forsaken;
A Thought soon sprung into his mind,
To take away a piece of Bacon.”

This print bears the number “487”, showing that it belongs to a series of publications; it occurs in “Bowles and Carver's Caricatures”, vol. i., p. 59. It is the companion print to “The Benevolent Physician”, which is not satirical, and immediately precedes it in the volume.

$9\frac{1}{2} \times 12\frac{3}{4}$ in.

Brit. Mus. Library, Tab. 1292. a.

3798. The RAPACIOUS QUACK. (No. 2.)

E. Penny Pinxt. J. Baldrey sculpsit

[c. 1760]

THIS is an engraving in stipple, copied from No. 3796, and represents the interior of a poor cottage, with a sick person lying in bed; a quack doctor, solicited for advice, and having given it, claims from the woman of the house a piece of bacon as his fee, in default of a better. Two children are looking on.

This print occurs in “Bowles and Carver's Caricatures”, vol. iii., p. 184.

$9\frac{1}{2} \times 11\frac{5}{8}$ in.

Brit. Mus. Library, Tab. 1292. a.

3799.

NORTH & SOUTH OF GREAT BRITAIN.

Published June the 11th. 1781, at the Ancient and Modern Print Warehouse, N^o. 28 in the Hay Market by A. Torre and I. Thane.

Will^m Hogarth delin F. B—— Sculp (? F. Bartolozzi sculptor.)

[c. 1760]

AN etching, showing a meagre Scotchman, in rags, scratching between his fingers, and scrubbing himself against a sign-post. Edinburgh Castle is in the distance.

On the other side of the post hangs the sign of the “Ox”, with “Roast & Boild”, printed below it. A stout, well-dressed Englishman is leaning against the post, and holding a foaming pot of “London Porter”. St. Paul's is in the distance.

This print has Hogarth's name to it, but was probably designed and drawn by Paul Sandby.

There is an earlier state of this print, without the title, and having the following signature and publication line:—

*"Will. Hogarth delin Publish'd June the 11. 1781 by A. Torre & I. Thane,
N^o. 28 in the Hay Market."*

$5\frac{7}{8} \times 4\frac{1}{2}$ in.

3800.

*The Chevalier Du Halley Descazeaux. Drawn by Publick Fancy,
Walking (Sick & Stout) in the Streets of London; with no
other Fear, but the Fear of God before his Eyes.*

J. M^r. Ardell inv^t. et sculp^t

[c. 1760]

THIS is an engraved whole length portrait of the person referred to in "Le Chevalier", &c., No. 2852, and the entries enumerated in that part of this Catalogue are considerably older than in the prints described with dates earlier than the present, and not so old as in those which follow here. He has a very wide-brimmed cocked hat, trimmed with black lace, on his head, from below this garment he looks with a lugubrious expression; his hair, moustache, and beard are thin, his dress is rather poor, he holds a sword and a walking-cane in his left hand, his right hand is thrust below the skirt of his coat into the pocket of his breeches; at his side trots a little lapdog, resembling that described in "The Chevalier", &c., No. 3092. On the animal's collar is a riband, inscribed "*FIDELIS FIDELI FIDENS*."

Below the design are the verses:—

*"Cy vous voyés, (sans Vanité),
Vn Grand Hômmen en adversité."*

and an English paraphrase.

McArdell engraved the portrait of this person described as "The Chevalier", &c., No. 3092, as above.

$4\frac{3}{8} \times 6\frac{3}{8}$ in.

3801.

The Infant.

A Portrait, unknown.

Sparrow sc Rosomon's Row N^o. 54

[c. 1760]

THIS is a portrait in an oval, of a young man, the head in profile to our left, the shoulders square and fronting us; the hair is tied behind with a riband, and drawn backwards from the face.

Below the portrait these lines are engraved:—

"Ex pede Herculem——"

*When once we've scann'd the Herculean head or foot
Soon may we add a long &c. : to it."*

Oval, $3 \times 3\frac{1}{2}$ in.

3802.

STERNE IN RANELAGH GARDENS SOLICITING "SUBSCRIPTIONS
FOR YORICK'S SERMONS."

[c. 1760]

AN engraving, probably prepared for a book. It represents one of the alleys in Ranelagh Gardens, with the Rotunda behind on our left. In the foreground, on our left, Sterne appears holding in one hand a paper inscribed, "*Subscriptions for Yorick's Sermons*", and with the open palm of the other hand, he receives coins from a gentleman; two other gentlemen and a lady appear to be about to subscribe. On our right, near the middle of the design, is a divine, in conversation with a young lady; numerous gentlemen and ladies accompany the above.

The first two volumes of the "*Sermons of M. Yorick*" appeared without a date; the third and fourth volumes were published in 1765; the remaining three volumes were issued in 1769. See "*The Scheming Triumvirate*", No. 3730.

$4\frac{1}{4} \times 6\frac{5}{8}$ in.

3803.

A SATIRICAL PORTRAIT OF AN UNKNOWN PERSON.

H W B del^t.

[c. 1760]

THIS etching represents a gentleman, whole length, standing, in profile to our left, with both hands in his coat-pockets. He wears a low, cocked hat, and a wig, like that of a bishop; his lower lip is remarkable for protruding and being so large as to be almost pendulous.

This sketch is in outline.

2×5 in.

3804.

PORTRAIT (OF JOHNNY WORRALL OF HALIFAX?)

Price 4^d.

[c. 1760]

THIS portrait is of three-quarters length, and shows a thin man, turned to our left, wearing a tie-wig, and carrying a large cocked hat under his arm. He stands very stiffly, with his shoulders thrown back, his arms placed close to his body. He has a set smile on his face.

Below, are engraved these lines:—

"However this rum Phiz may Strike ye,
It is not me, tho very like me,
So like, it fits me to a hair, }
And then the Shape so Debonnaire,
Lud how the Ladies all will Stare, }
But Curse that rueful length of Chin,
Why did the Graver put it in. Friblerus"

H. Bromley, in "*A Catalogue of Engraved British Portraits*", refers to this work, "*Worrall Johnny of Halifax*", and gives the name of the artist as W. Williams, who was the author of two views of Halifax; he was probably a local amateur, as suggested in "*A Dictionary of Painters*", &c., by MM. Stanley, and Bryan, article, "*Williams, W.*"

$3\frac{1}{2} \times 4\frac{1}{2}$ in.

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